



पं लालचन्द्र मेनान्द्र गान्धी  
के लिये पाठ, बड़े, लड़के  
श्रीसोमप्रभाचार्यविरचित

कुमारपालप्रतिबोधः ।

KUMĀRAPĀLA-PRĀTIBODHA

OF

SOMAPRABHĀCHĀRYA

EDITED

WITH ENGLISH INTRODUCTION SAMSKRIT PRĀSTAVANĀ AND PARĪŚISTA

BY

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"Kriparasakosha 'Satrumjaya tīrthoddhāra prabandha

"Prachīna Jaina Lekha Samgraha " etc etc )

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## INTRODUCTION.<sup>1</sup>



स्तुमस्त्रिसन्ध्य प्रभुहेमसूरेरतन्यतुल्यामुपदेशगकिम् ।  
 अतीन्द्रियज्ञानविनिर्जितोऽपि य क्षोणिमर्तुर्व्यधितप्रबोवम् ॥  
 सत्त्वातुक्परा न महीमुजा स्यादित्येष कृत्तो वितथ प्रवाद ।  
 जिनेन्द्रधर्म प्रतिपद्य येन श्लाघ्य स केपा न कुमारपाल ॥—सोमनामाचार्य

**Nature and Title of the Work**—The work "*Kumarapala pratibodha*" contains a general description of the teachings in the Jain religion given from time to time by the Jain preceptor Hemācharya to Kumarapala, the illustrious Chālukya king of Gujarāt, and also of the manner in which, after getting these lessons, the King gradually got completely converted to Jainism. The author has given the title of "*Jina Dharma pratibodha*," to this work, but we have preferred to retain to it the title of "*Kumarapala pratibodha*," for two reasons, first because that title is found mentioned in the colophon at the end of the work, and secondly because that title by itself carries to the general reader the idea of the subject matter of the work itself.

**The Mss material**—The present edition of the work has been prepared from a palm leaf Ms<sup>2</sup> found in a Jain Bhandar at Patan, the ancient Capital of Gujarat and now a Taluka town in the Kadi Prānt (District) of the Baroda State ruled by His Highness the Maharaja Gaekwad. The Ms consists of two hundred and fifty five leaves. Each leaf is 2 ft 7 inches long and only 2 inches broad, and on each side of it are written from three to five lines in Devanagari script in black ink. Each line contains from 140 to 150 letters and has three divisions separated by spaces one inch long. These spaces have holes (in the middle) through which pass strings to fasten together all the leaves. This Ms was written at Cambay in Samvat 1458 (A D 1402)<sup>3</sup>.

**Palm leaf Mss of this Age and their Imperfections**—As no other palm-leaf Ms written after this date has been found by me in any of the Jain Bhandars, I am led to infer that this is one of the last palm leaf Mss written in Gujarat, and, in fact, in Western and Northern India. From the sources of Jain history it is found that the art of writing on palm leaf had begun to

1—Rendered into English from the original Gujarātī preface written by the editor—J S K

2—This palm leaf Ms, as also the other mentioned later on was procured by the late Mr C D Dalsi M A Sanskrit Librarian in the Central Library Baroda, from Sanghavi's Bhandar and Sanghavi's Padano Bhandar respectively—J S K

3 This Ms has been noticed by Prof P Peterson in his A Fifth Report of Operations in Search of Sanskrit Mss in the Bombay Circle, 1892-95



decline from almost the beginning of the 14th century A. D., and palm-leaf was rapidly giving place to paper as a material of writing. At that time all the palm-leaf works in the vast Ms.-collections located in Patan, Cambay, Jesalmere and other places noted for such collections were being rapidly and simultaneously copied on paper. The oldest paper Mss. available at present all belong to this period. Similarly the latest palm-leaf Mss. to be found at present were written in that period and none written after that time is now available. This indicates that paper must have been introduced in these regions at that very time. At the time when the present manuscript was written, the practice of writing on palm-leaf was getting scarce and the scribes were on the verge of forgetting the art of writing on palm-leaf and also the art of preparing the special ink required for such writing. The calligraphy seen on this palm-leaf MS. is of a very inferior kind as compared to that seen on old palm-leaf MSS. The script of the present MS. is not so beautiful as that of the MSS. of the 12th and the 13th centuries, nor is the ink so excellent. The ink used for the present MS. is very thin and has now disappeared from several places and lines after lines on several pages have become so obliterated as to make their deciphering all the more difficult. Compared to this the ink used on the palm-leaf MSS. of two to three hundred years before this period appears still to be brilliant and deep black. Nor is the purity of language, to be observed in the old palm-leaf MSS., preserved in this MS. The reason of this is that the scribes of old times were men possessing a general knowledge of Sanskrit and Prakrit languages; and even good many learned men of those times used to write their works themselves. Hence, as a rule, very few mistakes are to be seen in MSS. of those times. But at the time when the present MS. was written, the process of copying palm-leaf MSS. on paper having been commenced on a very large scale, there was no to be found a sufficiently large number of scribes, possessing good literary qualifications, able to cope with this work; hence only scribes of mediocr abilities who could merely do the mechanical work of transcribing letters were available for copying purposes. On this account these scribes committed good many mistakes in transcribing copies from old MSS., and it is on this very account that quite a large number of mistakes have crept in the present MS. of "*Kumārapāla-Pratibodha*". An idea of the literary qualifications of the Kāyastha scribe, named Sheta, of this present manuscript can be got from the language of the colophon written by him giving the (Samvat) date etc. of the MS.

**Another MS. of the Text** Besides the above mentioned MS., another palm-leaf MS. belonging to the Bhandar of Sanghavi's Pādā in Patan, was also availed of in preparing the text of this work. This palm-leaf Ms. was older than the one mentioned before and was written in a more correct manner; but it was unfortunately very incomplete and broken. It contained

leaves from 51 to 305 (even of these some leaves are wanting here and there) and thus ended abruptly from the middle of the story of Pavananjaya on "*Deshavakasika*" vow given in the 4th chapter of the present work. In size it was 2 ft 7 inches long and 2 inches broad and contained 3 to 5 lines on each page and each line contained from 105 to 120 letters.

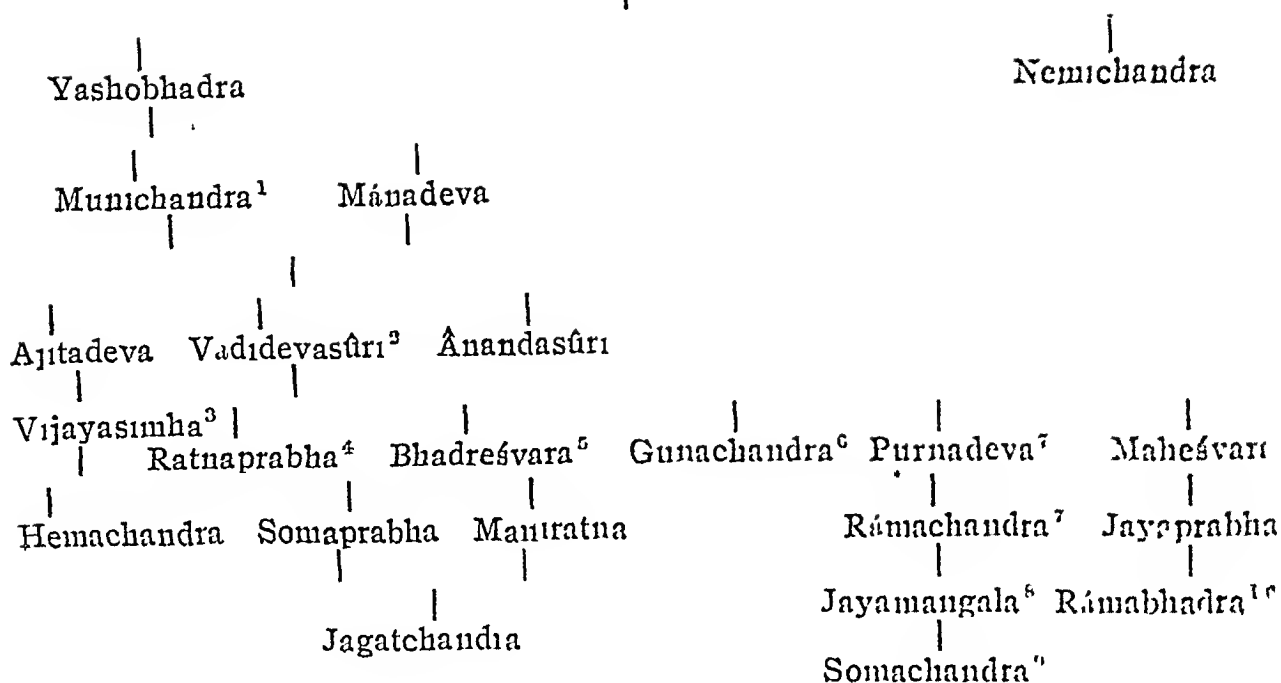
**Difficulty in Editing**—Thus, since no other complete Ms was available from any source and none is available as far as I know, I had to depend on the only one complete Ms mentioned above, and as this was full of mistakes my work of editing this work became all the more difficult.

**Account of Somaprabhācharya, the author of "*Kumarpala pratibodha*"**—The author, Somaprabhācharya, is a well known Jain learned man. He composed the present work in Samvat 1241 (or A D 1195), i.e. only 11 years after the death of King Kumārapāla. From this it is evident that he was a contemporary of King Kumārapāla and his preceptor Hemachandra. He composed this work while dwelling in the residence of the poet Siddhapāla, son of the poet King Shree Shreepāla, of Pragvat (Porwad) community, for the benefit of Harischandra and Shreedevi, son and daughter respectively of Shet Abhayakumāra, son of Nemināga, and it was heard from the beginning to the end by the three learned disciples of Hemachandra himself, by name, Mahendramuni, Wardhamāni and Gunichandra. Abhayakumāra was, as is mentioned in this very work, the head of the charitable departments, like alms houses, etc., opened for the maintenance of helpless and disabled persons (vide pp 219 to 220). The poet king Shree Shreepāla was one of the best poets of Gujarat and a greatly honoured and accepted brother of Siddharāja Jayasimhadeva. His son, Siddhapāla, also, was a poet of the first rank and a beloved and bosom friend of King Kumārapāla. In connection with the family of this poet as I have written at great length elsewhere,<sup>1</sup> I need not reiterate the same in this place. The poet Shreepāla was a disciple of Devasūri, the most illustrious in the lineage of preceptors of Somaprabhācharya, hence it was but natural that this poet's family should entertain a special veneration for the circle of disciples of this earliest preceptor and that this circle of sages should regard with affection the poet's family. The preceptors of Somaprabhācharya and other sages generally made their stay under the roof of the family house of this poet in Anahilpur. His other great work, by name "*Sumatinatha charita*", was also composed by Somaprabhacharya while dwelling in this very house.

The following is the genealogical tree of the lineal succession of the preceptors of Somaprabhācharya, as found in the *Prashasti* in the *Kumarpala Pratibodha* and some other works of different writers, —

<sup>1</sup> See my Introduction to the drama *Draupadi Swayamvara* composed by the poet Vijayapāla son of Siddhapāla.—Editor

## Sarvadevasûri



All the names mentioned in this genealogical-tree are well-known in Jain history, and the various works composed by them have enriched Jain literature.

1. A well-known writer of commentaries and notes on works of Haribhadra-acharya, such as "*Upadeshapada*," "*Anekanta-Jayapatilaka*," "*Lalitavistara*," "*Yogabindu*" and others.

2. Author of the great Jain work on logic by name "*Syadvada-atnakara*."

3. Dharmasagara Gani, in his own '*pattavali*' has called this Vijayasimha as the editor of the commentary—"*Vivekamanjari*," a work of Balachandra (cf. "*श्रीविजयसिंहसुविश्लेषकप्रदीपिका*"). But this is a mistake. The editor of that commentary is not this Vijayasimhasûri but is one Vijayasena-sûri of Nâgendra Gachha. (See Peterson's 3rd Report, page 103). A stone-inscription of this Vijayasimha has been discovered in the Jain temple at Ârâsana and is dated Samvat 1206, (See my book "*Prâchîna-Jaina-Lekha-Sangraha*." (Inscription No. 289).

4. Ratnaprabha has composed the well-known work on logic, entitled "*Ratnâkârâvatânilâ*," and his other works, like the "*Upadeshamâlâ-Vritti*," are also well-known.

5. Bhadreśvara was the principal co-adjutor with Vâdidevasûri, in composing the "*Syadvada-atnakara*." After his preceptor's death he was appointed the principal Acharya to his seat. Munibhadra-Sûri, the author of *Shântinâtha-Mahâlârya*, also belonged to his succession of pupils.

6. Gunachandra composed a small work on Grammar entitled "*Hamavibhâsa*."

7. Mention is made of both this preceptor and his disciple in a stone-inscription at Jalore. (See "*Prâchîna-Jaina-Lekha-Sangraha*," Artical No. 352).

8. Author of the *Prashasti* on Châchigadeva found on the Sundhâ Hill (Mârvâr).

9. Author of the commentary on "*Vritta-Ratnâkara*."

10. Author of the drama, "*Prabuddha-Rohineya*."

ture From this one can see of what learned, noble and literary men the poet's company was composed. A brother disciple of Somaprabhacharya, by name Hemachandra, composed a *Dvīsāndhāna* poem, entitled "*Nabheyanemi*,"<sup>1</sup> and it was edited by the poet king Shree Shreepāla himself. Somaprabhacharya was succeeded to his religious seat by the famous Jagatchandrasuri, who is considered to be the founder of the ascetic assembly known by the name of Tapagachha. According to the *Pattavalis* Somaprabhacharya ranks 43rd in the lineal succession from Mahāvira.

**Other Works written by the Author—(1) Sumatinatha Charitra**  
Besides the "*Kumarapala Pratibodha*", three other works of Somaprabhacharya are available. One of these is the "*Sumatinatha charitra*" It describes the life of Sumatinatha, the 5th Tirthankara of the Jain Religion. Like *Kumarapala Pratibodha*, it is also written mainly in the Prakrit language and, like it, it also contains legends and stories explaining the tenets of Jainism. It consists of verses numbering over nine thousand and a half. Mss of this work were seen by me in the Jain Bhandars at Patan.<sup>3</sup>

1—The following are some of the verses given in the *Prashasti* at the end of this poem —

भक्त श्रीमुनिचन्द्रसूरिखुरो श्रीमानदेवस्य च  
 श्रीमान् सोऽजितदेवसूरिरम्बवत् पद्मार्दुग्धान्बुधि ।  
 सय सत्कृतगयस्थलद्वीपरेण यस्याग्रम  
 क्षित्ता वादिपरम्परा तृणतुला घते स्म दरीकृता ॥  
 श्रीमान्मूर्ध्निजयसूरिरमुष्यशिष्यो  
 येन × × × रमस्य शरान् गृहीत्वा ।  
 क्लृप्त चतुर्भिरनघ शरय नमने  
 विश्व तदेकविंशतिरेन वश च निन्ये ॥  
 श्रीहेमचन्द्रसूरिर्विभूत शिष्यस्तथापरस्तस्य ।  
 भवद्वतये तेन कृतो द्वि स धानप्रव धोऽयम् ॥  
 एकाहनिष्पन्नमहाप्रवध श्रीसिद्धराजप्रतिपन्न च ।  
 श्रीपालनामा वचिचक्रवर्ती सुधीरिम शोधितवा प्रवधम् ॥

2 Vide J. Klatt's Extracts from the "Historical Records of the Jains" Ind. Ant., Vol. XI, p. 254

3 The *Prashasti* at the end of this *Charitra* is to a great extent like the one given in the present work —

चन्द्रार्को गुह्यतद्गगच्छन्नमस कर्णवितसौ क्षिते  
 धुर्या धर्मरथस्य सवज्जगत्सत्त्वावलोकं दशौ ।  
 निर्वाणायस्यस्य तोरणमहास्तम्भावभूतासुमा  
 वेक श्रीमुनिचन्द्रसूरिरपर श्रीमानदेवप्रभु ॥

(2) *Sūktimuktāvalī* Another work by this author is known as "*Sūktimuktāvalī*." It consists of hundred verses of a miscellaneous nature. It is sometimes known as "*Sinduraprakara*" because its first verse begins with the words: "सिन्दुरप्रकर" and very often it is also called by the name "*Soma-shataka*", because it consists of 'hundred' verses composed by Somaprabhāchārya. This work is well-known among the Jains and is repeated by heart by many a man and woman of the Jain community. It is written after the style of Bhartrihari's "*Niti-Shataka*" and contains short but pithy disquisitions on such subjects as, non-slaughter, truthfulness, non-stealing, purity, goodness etc. Its composition is very simple, interesting and easy of understanding. Some of the verses from this work are found quoted in the present work of "*Kumārāpāla-pratibodha*."

शिष्यस्तयोरजितदेव इति प्रसिद्धः  
 सूरिः समस्तगुणरत्ननिधिर्बभूव ।  
 प्रीतिं यदङ्गिकमले मुनिगजराजि-  
 रास्वादितश्रुतरसा तरसा वचन्व ॥  
 श्रीदेवसूरिप्रमुखा बभूवुरन्येऽपि तत्पादपयोजदसाः ।  
 येयामत्राधारचितस्थितानां नालीकमैत्रीमुदमाततान ॥  
 विशारदशिरोमणेरजितदेवसूरिप्रभो-  
 र्दिनेयतिलकोऽभवच्छिजयसिद्धसूरिर्गुरुः ।  
 जगन्नयविजेतृभिर्विमलशीलवर्माश्रित  
 व्यभेदि न कदाचन स्मरशरैर्यदीय मनः ॥  
 गुरोस्तस्य पदाम्भोजप्रसादान्मन्दधीरपि ।  
 श्रीमान्सोमप्रभाचार्यश्चरित्रं सुमतेर्व्यधात् ॥  
 प्राग्वाटान्वयसागरेन्दुरसमग्रज्ञः कृतज्ञः क्षमी  
 वाग्मी सूक्तिबुधानिधानमजनि श्रीपालनामा पुमान् ।  
 यं लोकोत्तरकाव्यरजितभक्तिः साहित्यविद्यारतिः  
 श्रीसिद्धाधिपतिः कवीन्द्र इति च आतेति च व्याहरत् ॥  
 सूनुस्तस्य कुमारपालनृपतिप्रीतेः पद धीमता-  
 मुत्तसः कविचक्रमस्तकमणिः श्रीसिद्धपालोऽभवत् ।  
 यं व्यालोक्य परोपकारकषणासौजन्यसत्यक्षमा-  
 दाक्षिण्यैः कलितं कलौ कृतधुगारम्भो जनो मन्यते ॥  
 तस्य पौषधशालायां पुरेऽणहिलपाटके ।  
 निष्प्रत्यूहमिदं प्रोक्तं पदार्थान्तं (?)..... ॥  
 अनामोगात्किञ्चित्किमपि मतिवैकल्यवशतः  
 किमत्यौत्सुक्येन स्मृतिविरूपदोषेण किमपि ।  
 मयोत्सूत्रं शास्त्रे यदिह किमपि प्रोक्तमस्त्रिलं  
 क्षमन्तां धीमन्तस्तदसमदयापूर्णहृदयाः ॥

(3) *Shatārtha Kāvya*—Somaprabhācharya's third work is known by the name of "*Shatārtha Kāvya*" It gives full evidence of his unexcelled command over the Sanskrit language <sup>1</sup>

This work consists of only one verse in *Vasanta tilaka* metre, while it is explained in a hundred different ways From this work the author was given the nickname of "*Shatārthika*" and is referred to by that appellation by many subsequent writers The author has, by himself commenting on this one verse work, given its hundred explanations <sup>2</sup> At the beginning of its commentary he has written five verses, in which he has given an index to the hundred explanations intended by him In the beginning he has given the meanings of the 24 Tirthankaras of the Jain religion, then in the middle he has given the explanations of the Vedic deities, like Brahmā, Nārada, Vishnu and others and at the end he has brought out references to his contemporaries, like Vadi-devasūri and Hemachandracharya, the great religious preceptors of Jainism, Jayasimhadeva, Kumārāpala, Ajayadeva and Mūlārāja, the four successive Chalukya kings of Gujarat, poet Siddhapāla, best citizen of the time, and Anitadeva and Vijayasimha, his two preceptors After this, at the extreme end he has elucidated reference to himself and in the final conclusion he has quoted a short *prashasti* in five verses written on himself by some disciple of his (See Appendix II)

According to this *prashasti*, Somaprabha in his ordinary life was a Vaishya of Prāgvaṭa (Porvād) section His father's name was Sarvadeva and that of his grand father was Jinadeva Jinadeva was a prime minister to some prince and was greatly respected in his own time Somaprabha had taken the initiation into Jain religion quite in his boyhood, and being exceptionally intelligent he had mastered all the lore and thus attained to the position of an "Acharya" (Preceptor) He was wonderfully adept in logic, deeply learned in poetics and specially clever in delivering religious sermons

Chronological order of these Works—Thus including the "*Kumārāpala pratibodha*," our author wrote four works Among these chronologically his "*Sumatinatha Charitra*" stands first and "*Sākti Muktavali*" second In the "*Bṛihat Tīppanika*," an old list to Jain works, it is mentioned that the "*Sumatinatha Charitra*" was composed in the reign of king Kumārāpala As this work is also found mentioned at the end of the commentary on "*Shatārtha Kāvya*," it is plain that it was composed prior to the "*Shatārtha*,"

1 See verses on pages 146, 197, 422

2 "सोमप्रभो मुनिपतिर्विदित शतार्थी" ।—मुनिमुद्रसूक्तितुल्योचली, also

"तत् शतार्थिक एव त् श्रीसोमप्रभसूरिपदः ।"—गुणलससूरिकृतकिनाकरलससुख्य

3 The original verse is as follows—

कल्या । सारसवितानहरेक्षमोदकान्तरवारणसमानजयदेव ।

धर्मार्थकामदमहोदयवीरधीरसोमप्रभान्वरमागमनिद्रभूरे ॥

*Kāvya*." It appears that the "*Shatārtha-Kāvya*" was composed between A. D. 1177 to 1179, because it refers to king Mūlarāja, who succeeded King Ajayadeva to the throne of Gujarat; and this Mūlarāja, known in history as "Bāla Mūlarāja, reigned only for two years from A. D. 1177 to 1179. The "*Kumārāpāla-pratibodha*" seems to be the last work of our author.

**Other unknown Works:** Besides these four works, it is inferred that our author must have written some others, for in the work "*Shatārtha-Kāvya*", while giving explanation about the king Kumārāpāla in the commentary, he gives two verses, and makes the following remark regarding them—"यद्गोचरः", that is, ("which we have already given elsewhere.") Now as these two verses are not to be found in any of his known four works, the inference is that they occur in some other work of his, which is not yet known to us.

**Composition of Kumārāpāla-pratibodha:** "*Kumārāpāla-pratibodha*" is mainly written by the author in the Prākṛit language; but a few stories in the last chapter are written in Sanskrit and some portions are in Apabhramsha language as well. From this it is evident that our author was equally proficient in these three languages. The composition of the work is very simple and the language is quite plain and unsophisticated. Though the author is, as has been shown above, one of the best learned men and a first-class writer, yet there are no evidences of his special learning to be found in this work.

**The Work well-known to subsequent Writers:** "Jina Mendanagani, the author of "*Kumārāpāla-prabandha*", has taken several extracts<sup>1</sup> from the historical portion of this work, and Jayasimha-suri has, in his "*Kumārāpāla-Charitra*", made a faithful imitation of the style of composition of this work. This shows that the writers, posterior to our author, were well aware of this work.

**The Work not important from Historical Standpoint** Looking to the great extent of this work and the time of its composition, it would seem quite natural if readers interested in history felt curious to know from it such facts about the life of Kumārāpāla and Hemachandra as are unknown and unavailable from other sources; and it is with this very idea that the present editor undertook with great pleasure the work of editing this work. But after going through the whole work he was disappointed to find that no new fact was to be discovered in such a big work. On the contrary he has to admit that the history of these two great personages given in the present work is not only as much as, but is even less than, their history given in such smaller and later works, as the "*Hemachandra-prabandha*", a part of

1. See *Kumārāpāla-Prabandha* edited by Muni Chatuvinayaji, pp. 10, 17, 58, 80, 90, 94, 95, 97, 106, 107, 111, etc.

the "*Prabhāvaśa Chāritra*" and the "*Kumarapala Prabandha*", included in the "*Prabandha Chintamani*" It would therefore not be improper to remark that from the historical point of view the present work has no special importance to us

**Importance of the Work as a Prākṛit Work**—But we have to admit its importance from the point of view of the necessity of publishing Prākṛit literature on a larger scale In the first place Prākṛit literature, that is published up to now, is of a very limited extent, and, in the second place, as the Bombay University has now added a special course of the Prākṛit language, like that of the Pālī, to its curricula of studies, the necessity of publishing works in the Prākṛit language is felt all the greater Students therefore of this language would undoubtedly welcome the publication of such a great work at this time

**Writing History not the Author's Object**—Though it is quite natural that we should feel disappointed at not being able to find any special historical information in this work, yet we must remember that the author does not deserve any blame on that account Because in the very commencement of the work the author clearly disavows any intention of writing a full life story of Hemachandra and Kumarapala The author's object in composing this work is really not to write the history of Kumarapala and others, but to write a narrative, embodying the teachings of Jain religion with reference to these historical personages In this connection he makes the following remarks — "Although the life story of Kumarapala and Hemachandrācharya is very interesting from other points of view, I am only desirous of telling something in connection with the instruction in Jain religion alone Does any person, who, out of a tray full of various delicacies, eats only one particular thing that gratifies his special taste, deserve blame from any body?"<sup>1</sup>

**Summary of the Historical Portion in the Work**—Whatever portion in this entire work has connection with history is summarised for the facilities of readers, in a separate Appendix, entitled "*Kumarapala Pratibodha Saṁśleṣa*" On reading the Appendix, the reader will understand clearly the entire gist of this work

The short historical summary is as follows —

**King Kumarapāla's Succession to the Throne** —In Anahilpura Putan there formerly reigned King Mālarāja of Chalukya dynasty He was succeeded successively by Chamundarāja, Vallabharāja, known as "Jagaj-Zampana" ("World Raider"), Durlabharaja, Bhimaraja, Karnadeva, and Jayasimhadeva This Jayasimhadeva was succeeded by Kumarapāla, the great-great-grandson of Bhimaraja (Bhimaraja had a son Kshemaraja, who had a son Devaprasāda, who again had a son Tribhuvanapala, who was father of Kumarapala) King

1. See page 8, Gatha 30, 31,



Kumārāpāla was very brave and valorous, patient and self-abnegating, very clever and liberal. He made conquests everywhere and established his reputation as a great and ideal ruler.

**King's Longing to know the True Religion** Once King Kumārāpāla called an assembly of his learned men and asked their advice regarding the best religion to be followed which would make one's life the most happy. These learned men being Brahmins naturally extolled the merits of the Vedic religion which consisted of sacrifices and ceremonial rituals. The King, knowing that sacrifices involved slaughter of animals, could not be convinced of the merits of this religion. This made him dissatisfied and increased his desire to know the true religion. Thereupon on one occasion one of his ministers, Bāhada, by name, approached the king and requested him to listen to what he would tell him if the King really desired to know what the true religion was. The Minister Bāhada then gave him the following information about Hemachandra-sūri, the Jain preceptor.

**Account of Hemachandra's Early Life:-** There was formerly a preceptor, by name Shri Datta-suri, belonging to the Gachhcha, called "Pūrṇatalla." Once while travelling he came to a place, called Raynapura, in Wāgāda country, where ruled at that time a king by name Yashobhadra. This king began to listen to religious discourses of Shri Datta-sūri. Datta-sūri after some time left that place and went elsewhere. Afterwards King Yashobhadra lost all attachment for worldly life, renounced the kingdom, and went in search of Datta-sūri. Datta-sūri was at that time in a place, called "Dinduānāpura". The king built there a large Jain temple by name "Chauvisa-Jinālaya," and himself took holy orders and became a disciple of Datta-suri. Then he performed various austerities and made a deep study of the Shāstras and finally attained the position of an "Āchārya", or preceptor, under the name of "Yashobhadra-sūri". Yashobhadra-suri went on touring in various places preaching religion to people. At last having become old in age and decrepit in body he went to the "Ujjayanta-Tīrtha" (i. e. Gīrnār), and there after observing a fasting-vow gave up his body. He had a disciple by name Pradyumna-sūri, who wrote a work entitled "*Thānaya-Pagarana*" (or "*Sthānaka-Prakarana*"). He again had a disciple Guṇasena-sūri by name and the latter had Devachandra-suri as his disciple, who wrote a commentary on "*Thānaya-Pagarana*" of Pradyumna-sūri and also wrote the work "*Shānti-Jina-Charitra*."

This Devachandra, while travelling, once came to a place by name Dhandhukā. There a young brilliant boy named Changadeva, son of the parents Chachch and Chāhinī of the Modha Bania community, began to

\* The author, Somaprabhāchārya, at this place remarks that that "Chauvisa-Jinālaya" exists even to-day i. e. in his time at Dinduānāpura.

come and listened to the preachings of Devachandra. Having become attached to Devachandra through his teachings the boy Changadeva became inclined to become the former's disciple and began to live and wander with Devachandra. Devachandra while wandering went to Cambay and there, through the maternal uncle of Changadeva, by name Nemi, he persuaded the parents of Changadeva and initiated Changadeva into Jain religion and gave him the name of Somachandra.

**Hemachandra as an Âcharya**—This boy ascetic, who possessed almost a superhuman intellect, became master of all Shâstras within a short time, and, as a reward of his learning his preceptor gave him the name of "Hemachandra" and raised him to the position of an "Achârya" (preceptor). Struck dumb with admiration for Hemachandra's learning, King Siddharaja Jayasimha became his great devotee and consulted him in each and every Shâstric matter and was thoroughly satisfied. Under the influence of his teaching, Siddharaja began to feel an attachment for Jain religion and in appreciation of the same he constructed a Jain temple, by name "Rayavihara", in Patan and another, by name "Siddhavihara", at Siddhapur. At Siddharaja's request Hemachandra wrote a work, called "Siddha Haima Vyâkharana", a perfect masterpiece on grammar. The King's attachment for Hemachandra grew so strong that he never felt happy until he listened to the nectar like teaching of Hemachandra.

**Hemachandra and Kumârapala**—Having related the story of Hemachandra so far, the minister Bâhada advised King Kumârapala that if he too desired to get the knowledge of true religion, he should approach Hemachandra with devotion. Following his minister's advice Kumârapala began to listen to the preachings of Hemachandra.

Hemachandra first began to preach to the King, by means of parables and legends, on the evil effects of animal slaughter, gambling, meat eating drinking, prostitution, plundering, etc., and persuaded him to prohibit these in his kingdom by issuing royal decrees. Then he gave him instruction regarding true God, true Guru and true religion as propounded in Jain religion and showed him the evils of accepting false gods, false gurus and false religion. In this way King Kumârapala became gradually devoted to Jain religion and as a mark of his devotion he began to build Jain temples in various places. First he built a grand temple, called "Kumara Vihara" in Patan under the supervision of the minister Bâhada and the two sons of Garga Sheth of Vâyada family, by name, Sarva deva and Simba Sheth. In the central temple of this Vihara he placed a large image of Parshvanath in white marble and in the adjoining 24 temples, he placed images of the 24 Tirthankaras in gold, silver and brass metals. After this Kumârapala built another temple, called "Tribhuvana Vihara", still grander and very much higher, with 72

1 So called because it was built in memory of his father, King Tribhuvanapala

smaller temples round it for the different Tirthankaras. The large cushion-shaped stone-caps on the spires and the vase-like finials that surmounted them were all built of gold; and in the central temple a very gigantic image in sapphire of the Tirthankara Neminátha was placed, with 72 images in brass of other Tirthankaras located in the smaller temples. Besides these, in Pátan alone Kumárapála built 24 Jain temples for 24 Tirthankaras, of which the temple of "Tri-Vihára" was prominent. Outside Pátan, in other places in his kingdom, he built so many Jain temples that their exact number cannot be ascertained. Of these, however, the great temple of Ajitanátha on the Tárangá Hill, built under the supervision of the Subedar Abhaya, son of Jasadeva, is worthy of mention.

King Kumárapála did not rest satisfied in showing his devotion to the Jain religion by thus building Jain temples alone, but like a devout follower of that religion he used to visit in person the Jain temples and worship the images therein. Further, in order to impress upon the people the greatness of that religion he used to celebrate with great éclat Jain festivals like "*ashtánhka*".

**Kumárapála's Celebration of Jain Festivals:** These festivals he used to celebrate every year in the famous temple of "Kumára-vihára" at Pátan in the months of Chaitra and Áshvina in the latter 8 days of the bright fortnight. On the last day of the festival, i. e. on the full-moon day, in the evening, a large chariot drawn by elephants, containing the image of Pārshvanátha, used to go in procession through the town to the royal palace, accompanied by the King's officers and leading citizens. The King, having personally worshipped the image amidst dances and prayers of the people, the chariot rested for the night in the palace and departed next morning to a grand pavilion erected outside the palace-gate, attended by the King in person. After being again worshipped by the King, the chariot passed through the various lanes of the city resting at intervals in the special pavilions erected on the route and then returned to its own place. The King in this way not only himself celebrated the greatness of the Jain religion but issued orders to his tributary princes to celebrate it in a similar manner. The subordinate princes also built Viháras in their own cities.

**Kumárapála's Pilgrimage to Saurashtra Temples:** Once a group of Jain pilgrims, set out on a visit to Sauráshtra (Káthiáwád) temples, halted on their way at Pátan. Seeing them the King also thought of going on the same pilgrimage and, accompanied by Hemachandra and a large army and a large Jain congregation, he travelled to Sauráshtra and halted at Girinagar (Junágadh) situated at the foot of the hill Raivata (Girnar). But owing to bodily infirmity he could not ascend the hill, so he sent up his ministers to perform the worship. From there the whole party of pilgrims, including the King, proceeded to visit the temple of Rishabhadeva on the

**Shatrunjaya hill** This temple was before this visit kept in proper repairs by the minister Bāhada by the orders of the King After this pilgrimage the King returned to his capital

**Kumārāpāla Builds Steps over Gīrnār Hill**—After his return the King, feeling sorry for not being able to ascend the Gīrnār hill, issued orders for constructing a flight of steps for ascending the hill, and at the suggestion of Siddhapāla, the son of the poet King Śhrīpāla, he appointed Amra, son of Raniga, as the subedar of Saurashtra and entrusted this work to him

**Kumārāpāla builds Charitable Institutions**—Thereafter the King built an alms house (शाला) for giving food and clothing to helpless and decrepit Jain devotees, and, in its vicinity, also built a monastery (पोष्यशाला) for enabling religious minded persons to pass their time peacefully while performing their devotions The management of these charitable institutions was entrusted to sheth Ahhaya Kumāra, son of Nemināga For this proper choice of the person the King got praise from the poet Siddhapāla

**Kumārāpāla's Full Conversion to Jainism**—Later on Hemachandra gave to the King detailed instruction regarding the Twelve Vows to be observed according to the Jain religion and placed before him the examples of Ānand and Kāmādeva, the great Jains of ancient times, and also the example of his contemporary Chhadva, a richest Jain living in Pātan The King accepted the initiation of these vows with great devotion and thus became fully converted to Jainism

**Kumārāpāla's Daily Time-Table**—After the King accepted the Jain religion he began to pass his daily life like a regular Jain devotee The following description of his daily time-table will be found interesting

Leaving his bed very early in the morning the King recited the sacred Jain Mantra of "Panchā Namaskāra" ( five salutations ) and meditated on the adorable gods and gurus Thereafter, finishing his bath, etc he worshipped the Jina images in the household temple, and, if time permitted, proceeded on elephant to the Kumara vihara temple in company of his ministers After performing eight fold worship there he used to go to Hemachandra Having worshipped him and listened to his religious teaching he returned at midday to his palace Then he gave food and alms to mendicants and after sending food offerings to the Jain idols of his temple, he took his meal Meal over, he attended an assembly of learned men and discoursed with them on religious and philosophical topics Among these the poet Siddhapāla was the principal party who always pleased the King by narrating a number of stories and episodes In the fourth *prahara* of the day ( i.e. after three o'clock ) the King took his seat on the throne in the royal court and attended to business of the State, heard appeals from people and passed judgments on

the same. Sometimes purely as a part of the royal duty, he attended wrestling matches, elephant-fights and such other pastimes.

After this he took his evening meals about 48 minutes before sun-set but ate only once on the 8th and 14th days of every fortnight. After dinner he worshipped with flowers in the household temples and made dancing girls wave lights before the deities. Worship over, he listened to musical concerts and to recitations sung by *chāraṇas*, etc. Passing the day in this way he retired for rest with a mind filled with renunciation.

**Kumārapāla's Great Faith in the "Namaskāra-Mantra":** The King always recited with great devotion the well-known Jain Mantra of "Namaskāra" and he had so great a faith in its efficacy that he used to say that what he could not achieve by means of his army, he achieved through the mere recitation of that mantra. Through it even his enemies remained subdued to a Bania officer like Ambad; and not only civil wars and foreign invasions but even famines did not affect his kingdom through the power of this mantra-recitation.

**Other Authorities on Kumārapāla's Life:** In this way the work *Kumārapāla-Pratibodha* describes in brief the gist of the religious life of Kumārapāla. More detailed information about King Kumārapāla and his contemporaries, who are referred to in this work can be obtained from such older works as "*Prabhāvaka-Charitra*," "*Prabandha-Chintāmaṇi*," "*Kumārapāla-Charitra*" of Jayasimha-sūri, "*Kumārapāla-Charitra*" of Chāritra-sundara, "*Kumārapāla-prabandha*" of Jinamandana, so also from such modern works as Forbe's *Rāsa-mālā* and the "*Bombay Gazetteer*." It is therefore unnecessary to give those details here.

**Historical Portion of this Work thoroughly Reliable:** Although, as we have said before, a very limited historical information is to be obtained from this work, still we must admit that that limited information is thoroughly reliable and trustworthy. Because the author of this work was not only a contemporary of King Kumārapāla but, as we know definitely from the account of the author given above, he also possessed a special intimate knowledge of his private life.

**Three Writers Contemporary to Kumārapāla:** Information about the religious life of King Kumārapāla is to be obtained from the writings of three contemporary writers. Among them the first is the King's own religious preceptor Hemachandra himself. He has given some brief account in this connection in his "*Kumārapāla-charitra*" (*Prākṛit Dvyāshraya*) and in his "*Mahāvīra-charitra*." The description given in "*Kumārapāla-charitra*" and that given in the present work, especially the description of the King's daily life agree completely. Second contemporary

writer is the poet Yasahpála, who has written a drama, entitled "Moha-parajaya" in which he writes about the spiritual life of the King. This poet describes himself as a servant of King Ajayadeva, the successor of King Kumárapála, and is therefore evidently the contemporary of Kumara-pála. In "Moha-parajaya" the poet has given us a beautiful description of the prohibition ordered by Kumárapála in his kingdom of such acts as animal slaughter, meat eating, gambling, prostitution and the like. The third contemporary writer is the present author, Somaprabhāśhārya himself. As all these three writers are responsible and authoritative writers, there is very little room for doubts regarding what they have said. From the definite information supplied by these writers we understand that Kumárapála was a very religious Jain ruler, and that, having full faith in that religion, he did his best to carry out the doctrines and rules of conduct prescribed in it. He made every endeavour to spread that religion and completely identified himself with the work of establishing its greatness. He was upright by nature and liberal in thought, and although fully attached to Jain religion he never showed his displeasure towards other religions. As an ideal ruler of his subjects, he paid equal respect to each religion. Being personally of a noble character, he always loved virtue in others. Under his rule people were perfectly happy and contented.



## प्रस्तावना ।

८

स्तुमस्त्रिमन्व्य प्रमुहेमसुरेनन्वतुल्यामुपदेशानितम् ।

अतीन्द्रियज्ञानविवर्जितोऽपि यः क्षोणिमर्तुर्न्यधित प्रबोधम् ॥

सत्त्वातुक्म्या न महीमुना स्यादित्येष नल्लसो वितय प्रवाद ।

जिनेन्द्रधर्म प्रतिपद्य येन, श्ला ५ स कपा न कुमारपाल ॥

लोमप्रभाचार्य ।

अस्मिन् खलु प्रस्तूयमाने कुमारपालमतिबोधनामके ग्रन्थसन्दर्भे, सुविश्रुतनामयेन जैनश्वेताम्बराचार्येण हेमचन्द्रेण, गुर्जरदेशीयचौलन्यवशोद्भवस्य कुमारपालनाम्नः सुप्रसिद्धनृपस्य जैनधर्मतत्त्वावबोधनाय, समये समये विविधाख्यानकद्वारेण यः सद्बोधः समुपदिष्टः, तथा यः च सद्बोधं श्रुत्वा, येन क्रमेण कुमारपालनृपेण शनैः शनैः सम्पूर्णतया जैनधर्मः स्वीकृतः, तद्विषयकं किमद्वर्णनं ग्रथितमस्ति ।

यद्यपि ग्रन्थकारेणास्य ग्रन्थस्य 'जिनधर्मप्रतिबोध' इत्येकरूपं नाम सर्वत्र<sup>१</sup> समुल्लिखितं सन्दृश्यते, परन्तु, ग्रन्थान्तस्थिते पुष्पिकाख्ये 'कुमारपालमतिबोधः' एतादृशो नाम्नः समुपलब्धत्वात्, तथा ग्रन्थग्रथितविषयस्य नामनिर्देशेनैव वाचकजनानां परिचयमापणहेतोः, 'कुमारपालमतिबोध' स्वरूपेण सार्थकेन नाम्नास्यास्य ग्रन्थस्याङ्कनमुचितमवधारितमस्माभिः ।

अस्य ग्रन्थस्य सशोधनं संपादनं च, गुर्जरराष्ट्रस्य प्राचीनराजधानीतया सुप्रसिद्धस्याणाहिलपुरनाम्नः पत्तनस्यैकस्मिन् जैनचिह्नकोशे समाख्यमाणस्य मुख्यतथैकस्यैव ताडपत्रात्मकादर्शस्याधारेण कृतमस्ति । तदादर्शे २५५ संख्याकानि पत्राणि, प्रतिपृष्ठ १० संख्याकाः पङ्क्तयः, प्रतिपङ्क्ति १४०-१५० परिमिता वर्णा विद्यन्ते । अयमादर्शः यथा च भ्रान्तलिखितपुष्पिकाख्येखानुसारेण स्पष्टं ज्ञायते—“संवत् १४५८ वर्षे द्वितीयभाद्रपदशुद्धि ४ तिथौ शुक्रदिने श्रीस्तम्भतीर्थे वृद्धपौषधशालायां भट्टारकश्रीजयतिलकसूरीणां मुपदेशेन कायस्यज्ञातीय महं मङ्गलिकमुत्पेता” —नामधेयेन लिपिकृतः । प्रायस्ताडपत्रात्मकेषु पुस्तकसमूहेषु, इदं पुस्तकमप्यधिकं प्रतिभात्यस्माकम् । यतः, एतस्मात् पुस्तकादन्वाचीनं नान्यत्पुस्तकमस्माकं दृष्टिपथमायातम् कर्णगोचरीभूतं वा कुत्रापि जैनग्रन्थागारे ।

एकमपरमपि ताडपत्रमस्य ग्रन्थस्य, पत्तनस्यादपरस्माद् ग्रन्थागारादासादितमस्माभिः, परन्तु तदतीव त्रुटितमाद्यन्तरहितं च । अतोऽत्र तन्नोल्लेखयोग्या विशेषतामाव-

१ 'जिनिधम्मविबोधे समत्थिओ प मपत्थावो ।' पृष्ठ १११ 'जिनधम्मप्रतिबोधं क्लृप्तोऽयं गुर्जरेन्द्ररे ।' पृष्ठ ४७८



हति । तथापीदं निवेदनीयं, यत् तदुपरिष्ठात्ताडपत्राद् विशेषशुद्धं प्राचीनतरं च । यावदस्मा  
भिर्ज्ञातुं शक्यते, अस्य ग्रन्थस्य संपूर्णरूपेण स एक एवोपरि निर्दिष्ट आदर्शः संप्राप्यो  
सांप्रतं सर्वसंसारे । तस्य ह्यशुद्धबहुलत्वात्, क्वापि क्वापि नष्टभ्रष्टपाठत्वाच्च सविशेष आयास  
सञ्जातोऽस्माकमस्मिन् संस्करणकरणे । अतो यत्र कचन या काचित् संशोधनाशुद्धिर्वि-  
दुषां नयनपथमवतरेत्, सा संशोधनीया सहृदयैर्विद्वद्भिरिति ।

ग्रन्थस्यास्य विधाता त्रयोदशशताब्दीवर्ती सोमप्रभासूरिनामैकः सुप्रसिद्धजैनाचार्यः ।  
तेनायं ग्रन्थो वैक्रमे १२४१ वर्षे-अर्थात् यशशेषे कुमारपालनरेश एकादशवर्षानन्तरमेव  
विनिर्मितः । एतेनेदं स्पष्टमेव यदयं ग्रन्थकारः आचार्यहेमचन्द्र-कुमारपालनृपयोः कियन्तं  
कालं यावत् समसमयवर्तित्वेन विद्यमान आसीत् ।

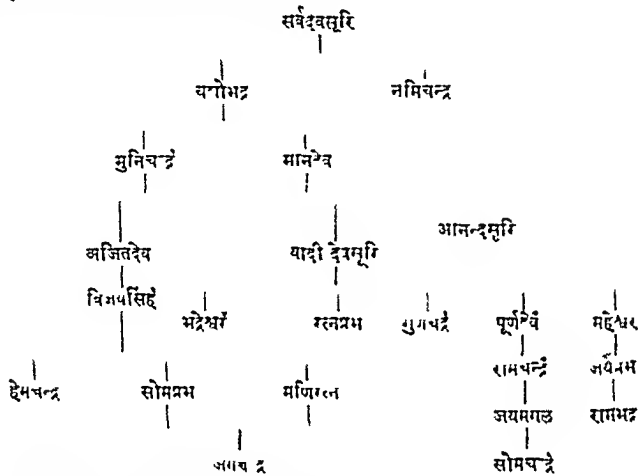
ग्रन्थकारेणायं ग्रन्थो मुख्यतया श्रेष्ठिमुख्य-श्रावक-अभयकुमारतनूजानां हरिश्चन्द्रादि-  
श्रीदेवी-प्रभृतीनां प्रीत्यर्थं निरमायि । तैर्हि अस्य ग्रन्थस्य भूयिष्ठानि पुस्तकानि लेखयित्वा  
नैकेषु ग्रन्थागारेषु, विद्वद्वर्यतिवर्गेभ्यश्च, उपदीकृतानि । अयमभयकुमारश्रेष्ठी, अस्यैव ग्रन्थ-  
स्योल्लेखानुसारेण ( पृ. २१९-२० ) कुमारपालस्थापितस्यानायासमर्थजनपोषकस्य सत्रा-  
गारस्य, अन्येषां च तादृशां धर्मादायजीविनां कार्यविभागानामधिष्ठाताऽऽसीत् ।

यस्य गृहस्थस्य वसतौ ( जैनमन्दिरे, उपाश्रये वा ) उपित्वा ग्रन्थकारेणायं ग्रन्थः  
समाप्तिं नीतः, स कविसिद्धपालः कुमारपालनृपस्य परमप्रीतिपात्रं मित्रमासीत् । तत्पिता  
कविचक्रवर्ती श्रीपालो गुर्जरराष्ट्रस्य तत्कालीनो महाकविः श्रेष्ठनागरिकश्चाभूत् । चौलुक्य-  
चक्रवर्ती जयसिंहदेवस्तं 'कवीन्द्रः' इत्येवंरूपां राजमानोपलक्षिकां महतीं पदवीं प्रदत्तवान्,  
तथा 'आता' सदृशेन सौहार्दपूर्णेन सम्बोधनेन च सम्बोधितवान् । अयं हि कविवरः  
सोमप्रभाचार्यस्य गुरुवृद्धानां वादिदेवसूरिप्रभृतीनां परमभक्त आसीत्; ततस्तदीयं निखिलं  
कुडम्बं तरिगन् देवसूरिसाधुसमुदाये भक्तिप्रवर्णं भवेत्, स च समुदायोऽपि तस्मिन् कवि-  
कुडम्बे धर्मस्नेहस्निग्धः स्यात्, इति स्वाभाविकमेव । अनेनैव कारणेन सोमप्रभाचार्यादय  
एतत्समुदायवर्तियतयोऽणहिलपुरे बहुलतयाऽस्यैव कविकुडम्बस्य वसतिगृहे निवासं कुर्वन्तो  
विज्ञायन्ते स्म । प्रकृतग्रन्थकारः स्वनिर्मितं सुमतिनाथचरित्राभिधमपरमपि विशालं ग्रन्थं तत्रैव  
स्थाने संस्थाय समाप्तिं नीतवान् । तथैव हेमचन्द्राभिधानेन सोमप्रभाचार्यगुरुसहोदरेण  
कविवरेण स्वकृतं नाभेयनेमिद्विसन्धाननामकं काव्यमपि प्रायस्तत्रैव सम्पूर्णतां प्रापितं स्यात् ।  
यतस्तस्य संशोधनं कविचक्रवर्तिश्रीपालेन स्वयमकारि, इत्युल्लेखस्तत्काव्यग्रन्ते<sup>१</sup> स्पष्टं प्राप्यते ।

१ एतत्काव्यग्रन्तगतता प्रशस्तिर्यथा

भक्तः श्रीछनिचन्द्रसूरिछगुरोः श्रीमानदेवस्य च श्रीमान् सोऽजितदेवसूरिरभवत् पदार्तकदुग्धाम्बुधिः ।

मस्तुतग्रन्थकारलेखानाम्, इतरग्रन्थकृतेष्वानां चानुसन्धानेन सोमप्रभाचार्यस्य गुर्व-  
दिपरपरासम्प्रदायको वशस्त एतादृशः—



एतद्वृत्तगताता कतिपयपण्डितानां सञ्चित परिचयो यथा—

१ 'मुनिचन्द्रसूरि—स च भगवान् थावन्नीर सौवीरपायी, प्रत्याख्यातसवविधितिक श्रीह-  
रिमद्रसूरिकृतानेकान्तजयपताकाधनप्रन्याता पञ्चिकादिशिरानेन तार्क्षिंशिरोमणितया ख्याति  
भाक् । अनन चाऽऽनन्दसूरिप्रमृतयोऽनेने निजान्धनया ध्याग्य सूरिकृता । अयं च सूरि श्रीनेमि-  
चन्द्रसूरिगुरुभ्रातृश्रीनितयचन्द्रोपाध्यायस्य शिष्य श्रीनेमिचन्द्रसूरिभिरेव गणनायकतया स्थापित ।  
अस्य निमन्त्रालाद् ११७८ मितऽद् रत्नगमनमभूत् ।'

२ वाग्देवसूरिभिः श्रीमदणहिल्लपुरपत्तने जयसिद्धदेवराजस्य राजसभाया दिगम्बरचरनर्तन  
कुमुदचन्द्राचार्यं वाद् निर्जित्य श्रीपत्तने दिगम्बरप्रवेशो निवारित । तथा वि १२०४ वर्षे

सय सष्टतमवयववृद्धीपूर्वण यस्य प्रभाऽशिता यादिपरपरा वृत्तगता पते स्म दृरीकृता ॥

श्रीमान्मूर्त्ति विजयसूरिस्तथा शिष्यो येन X X X स्मरन्तं नान् वृद्धीना ।

कृत चतुर्भिरेव मय्यत्रमप्र विष तर्त प्रितिर्येन वश च नि-ये ॥

श्रीहेमचन्द्रधरिवृत्त शिष्यस्तथापरन्तस्य । भवद्वय तेन कृतो द्विसप्तानप्रव योऽयम् ॥

पराहनि पनमहाप्रव च श्रीसिद्धरा प्रतिपत्तय धु ।

श्रीपालनामा वरिधनर्त्ता सुधीरिष्योपितान् प्रव यम् ॥

कलवर्द्धिनामे चैत्य-विम्बयोः प्रतिष्ठा कृता । तथा आरासणे च श्रीनेमिनाथप्रतिष्ठा कृता । चतुर-  
शीतिसहस्रप्रमाणः स्याद्वादरेत्नाकरनामा प्रमाणग्रन्थः कृतः ।

३ विजयसिंहसम्बन्धी वैक्रमीयः १२०६ वर्षीय एकः शिलालेख आरासणतीर्थस्थजैनमन्दिरे  
सन्तिष्ठते (—द्रष्टव्यो भत्संगृहीतः प्राचीनजैनलेखसंग्रहः; लेखाङ्कः २८९) ।—धर्मसागरगणी निज-  
पट्टावल्यामिमं विजयसिंहसूरिं बालचन्द्ररचित-विवेकमञ्जरीनाम्नो ग्रन्थस्य शोधकत्वेन निर्दिदेश ।  
तच्चिन्त्यम् । यतो नाथं विजयसिंहः तद्वन्थसंशोधकः, किन्तु नागेन्द्रगच्छीयो विजयसेननामा अपरः  
कश्चित्सूरिः तत्संशोधनं कृतवान् ।—द्रष्टव्यः पिटर्सनपण्डितविवृतः तृतीयरिपोर्टनामकः  
ग्रन्थः, पृ. १०३ ।

४ भद्रेश्वरसूरिणा स्वगुरुश्रीवादिदेवसूरीणां स्याद्वादरेत्नाकरविरचनासमये प्रभूतं साहाय्यं  
समर्पितम् । तथा तेषां गुरुणां स्वर्गमनानन्तरमनेनैव विदुषा तत्पट्टोऽलंकृतः । श्रीशान्तिनाथमहाका-  
व्यप्रणेता मुनिभद्रसूरिरपि अस्यैव सूरेः सन्तानीयोऽभवत् ।

५ रत्नप्रभसूरिणा रत्नाकरावतारिकानामा सुज्ञातस्तर्कग्रन्थः प्रणीतः । उपदेशमालावृत्तिप्रभृत-  
योऽपरेऽपि प्रसिद्धा ग्रन्थास्तत्प्रणीता उपलभ्यन्ते ।

६ गुणचन्द्रेण हैमविभ्रमनामैको व्याकरणविषयो लघुरपि सोपयोगी ग्रन्थः प्राणायि ।

७ पूर्णदेव-रामचन्द्रनामानौ गुरुशिष्यौ जाबालिपुर (जालोर) समीपस्थसुवर्णगिरिपर्वतव-  
र्तिजैनमन्दिरगत एकस्मिन् शिलालेखे व्यावर्णितौ स्तः । द्र० प्राचीनजैनलेखसंग्रहः, ले. ३५२ ।

८ जयमङ्गलसूरिणा मरुदेशस्थसुंधानामकपर्वतवर्तिनी चाचिगदेवसत्का प्रशस्तिर्निर्मिता ।

९ सोमचन्द्रसूरिः वृत्तरत्नाकरनामकसुप्रसिद्धच्छन्दोग्रन्थस्य सुबोधिनीं वृत्तिं विहितवान् ।

१० रामभद्रविदुषा प्रबुद्धरौहिणेयाभिधानं विविधस्तिग्धरसवैदग्ध्यनिधानं नाटकं विरचितमस्ति ।

११ जगच्चन्द्रसूरिः—क्रियाशिथिलमुनिसमुदायं ज्ञात्वा गुर्वाज्ञया वैराग्यरसैकसमुद्रं चैत्रवाली-  
यदेवभद्रोपाध्यायं सहायमादाय क्रियोद्धारमकार्षीत् । ततश्च तस्य क्रियायामौध्याद् 'हीरला जग-  
च्चन्द्रसूरिः' इति ख्यातिर्वभूव । तथा यो यावज्जीवं आचाम्लतपोऽभिग्रहात् द्वादशवर्षैस्तपाविरुद-  
माप्तवान् । ]

अयं हि सोमप्रभाचार्यस्तपागणनाम्नः सुप्रसिद्धगच्छस्य मूलपट्टपरंपरायामेकः पट्टधर  
आचार्यो बभूव । तेनास्य सुगृहीतं नामधेयं सर्वेषु तपागच्छीयगुर्वावलिप्रबन्धेषु नियमेन  
संप्राप्यते । अत एतदुक्तं भवति—जैन साहित्याभिज्ञानां पण्डितानामयं सूरिर्न सुज्ञातनामेति  
न । गुर्वावल्यादिप्रबन्धानामुल्लेखानुसारेण श्रीमहावीरपट्टपरंपरायां चत्वारिंशे पट्टे प्रतिष्ठित  
एषः सूरिरिति ।

सोमप्रभाचार्यकृता ग्रन्थाः ।

भस्तुतकुमारपालप्रतिबोधग्रन्थव्यतिरिक्ताः सोमप्रभाचार्यकृता अन्ये त्रयो ग्रन्थाः  
संप्राप्यन्ते सांप्रतम् । तेषु सुमतिनाथचरित्रनामकः प्रथमोल्लेखयोग्यः । अस्मिंश्चरित्रे सुमति-  
नाथनाम्नः पञ्चमजिनवरस्य पौराणिकं चरितं निर्वाणितमस्ति । चरित्रं चेदं प्रायः सार्द्धन-

वसहस्तश्लोकप्रमाणं प्राकृतभाषामयम् । अस्मिन्नपि ग्रन्थे कुमारपालमतिबोधसमाना  
जैनधर्मतत्त्वप्रबोधनप्रधाना बह्व्यः पुराणकथाः कल्पिताः सन्ति । अस्य ग्रन्थस्य रचनाऽपि  
कुमारपालमतिबोधवत्—यथा चाद्यस्ताद्विज्ञापितमस्माभिः—अणाद्विदुषुपत्तनस्थश्रीसिद्धपालक-  
विवसतावेव समर्पितं प्रापत् । ग्रन्थान्ते यद्यपि रचनासमयो नोपलभ्यते स्पष्टोऽस्ति तस्यापि  
पूर्वापरानुसन्धानेन ज्ञायते यत् सा हि प्रथमा कृतिरस्य सूरिवरस्य । पत्तनस्थे कस्मिंश्चित्कोशे  
दृष्टचरोऽस्माकमेको हस्तलेखोऽस्य चरितस्येति ।

द्वितीयो ग्रन्थ एकवचनप्रमाणं सूचितमुत्तावलिप्रकरणम् । अस्य प्रकरण-ग्रन्थस्य  
प्रथमपत्रस्य 'सिन्दूरप्रकर' इत्येवमन्तः प्रारब्धत्वात् 'सिन्दूरप्रकर' इति नाम्ना, तथैव  
सोमप्रभाचार्यकृतत्वेन शतपद्यप्रमाणत्वेन च 'सोमवचन' इति नाम्नाऽप्ययं ग्रन्थः  
प्रसिद्धः प्रतिभाति । अस्मिन् ग्रन्थे भर्तृहरिनिर्मितपेरान्तरगतकथंशल्या अहिंसा सत्य-अस्तेय-  
शील-सौजन्य-ज्ञाना त्याग वैराग्यादयो विविध विषयाः सक्षेपेण किन्तु सरलेन सरसेन च  
वचनेन निबद्धा आसते । हृदयङ्गमभाष्यभरितत्वेन कोमलपदावल्लिपूरितत्वेन चायं ग्रन्थो  
न केवलं श्वेताम्बरजैनसंप्रदाय एव जनप्रियो जातोऽस्ति, अपि तु दिगम्बरजैनसंप्रदायेऽपि  
तथैव प्राप्तस्तत्कारं प्रतीतोऽस्ति । अनयोऽभयार्जनसम्प्रदाययोर्मध्येऽनेकेषां विदुषामितरेषां  
च कण्ठे कण्ठालङ्कारवद् विराजतेऽप्ययं ग्रन्थः । मस्तुतः कुमारपालप्रतिबोधेऽपि प्रस-

१ एतद् वचनप्रतिबोधे प्रायः कुमारपालप्रतिबोधप्रणालिसमानेन । तथा हि—

च नात्रो गुह्यं प्रकृतं कथयन्तस्ते तित्तुर्वी घमरपन्थ सज्जनतस्तत्परागेपे द्वौ ।

निरा तस्यस्यस्य तोरणमदस्तम्यमधुतासुभारस ओष्ठनिच दसूरिरपर श्रीमानदयप्रभु ।

विषयतयोरजितदेव इति प्रसिद्ध सूरि समप्रपुणरत्ननिधिप्रभु ।

देहि प्रीति यद्वृत्तिमते सुनिभृत्तमिषास्त्वानिनुतरसा तरसा वष प ॥ २

ओदयचरितसुर । समुपु ये पि तरसा पयोजहता ।

२ वेपामनापारमिनुस्थितीना नालोचमैत्री सुमातताम ॥ ३

विचारदविरोधनैराजितदेवदूरिप्रभोविनयतिल्लोऽमपत् निरपसिद्धसूरिगुह ।

जगज्जयविजयमिर्निमलनीलवनाश्रित ध्यमेदिन य पचन स्तरनरेयदीय मन ॥ ४

जुस्तस्य य म्भोगप्रसादा न यपीरपि । श्रीमान् सोमप्रभाचार्यरश्मि समतेव्यपात् ॥ ५

प्रा तादा नयसागरे सुरसमप्रग (हितज्ञ) धर्मी वाग्मी चरि छानिधानमजनि श्रीपाल नामा पुमान् ।

य लोकोत्तरा परजितमति साहिरविचारति श्रीसिद्धाधिपति यथी न इति च आतेति च व्याहरत् ।

सुदस्तस्य कुमारपालवृत्तिप्रतीते पद घोमता इतस्त न प्रियमस्तनमणि श्रीसिद्धपालोऽमपत् ।

य 'पालोक्य परोपनार १८ ॥ सौजन्य सत्य-अमर्त्य-रिष्यै कलित पली १८ पुमान्भो जनैव यते ॥

तस्य पौपयशाज्यापु जुरे अहि पात्वे । निष्प्रहृदिद प्रोक् पराधात ॥

अनाभोगात् निश्चिद किमपि मतिनेरव्ययगत निमप्योत्सयेन स्मृतिविरुद्धोपेण किमपि ।

मयोत्सव नाये यदिह किमपि प्रोक्मतिरुधम ता घीम तस्त समदापू १८ या ॥

वशादनेकेषु स्थलेषु प्राप्नन्ते ग्रन्थकारेणास्य ग्रथितानि कतिपयानि पद्यजातान्यस्य जनप्रियस्य प्रबन्धस्येति ।

तृतीयो ग्रन्थः शतार्थकाव्यं नाम । अयं ग्रन्थः सोमप्रभाचार्यस्य संस्कृतभाषाज्ञान-विषयकमनुपमं पाण्डित्यं प्रकटयति । इदं काव्यं केवलं

‘कल्याणसारसजितानहरेक्षमोह कान्तारवारणसमानजयाद्यदेव ।

धर्मार्थकामदमहोदयवीरधीर सोमप्रभावपरमागमसिद्धसूरे ॥’

इत्येवंरूपमेकपद्यात्मकमेवास्ति ! परन्तु, अस्यैकस्यैव वसन्ततिलकावृतस्य शतसंख्याकै-भिन्नभिन्नैरर्थैर्विलक्षणं विवरणं कृत्वा, इममेकं पद्यात्मकं क्षुद्रकाव्यमपि शतपद्यप्रमाणस्वरूपां खण्डकाव्ययोग्यप्रतिष्ठां प्रापितवान् स महामतिः सूरिसुकृती । अनेनैव प्रगल्भेन कविकर्मणाऽयं सूरिर्विद्वत्समाजे ‘शतार्थिकः’ इत्येतेन पाण्डित्यसूचकेन विरुदेन प्रसिद्धो जातः । यथा च

‘सोमप्रभो मुनिपतिर्विदितः शतार्थी ।’

- मुनिसुन्दरसूरिरचितगुर्वावल्याम् ।

‘ततः शतार्थिकः ख्यातः श्रीसोमप्रभसूरिराह ।’

- गुणरत्नसूरिकृतकिरितारत्नसमुच्चये ।

एतत्काव्यान्तर्गतान् स्वविवक्षितान् शतमर्थान् प्रकटीकर्तुं स्वयमेव ग्रन्थकारेणैका स्पष्टा व्याख्या विहिता । अस्यां व्याख्यायामादौ पञ्चभिः श्लोकैर्वक्ष्यमाणार्थजातस्यानुक्रमणिका आवेदिता अस्ति, अन्ते च शिष्यमुखव्याजमालम्ब्य पञ्चभिः पद्यैः स्वीया प्रशस्तिरपि संसूचिताऽस्ति । एतत्प्रशस्त्यनुसारेण विज्ञायते यत् ग्रन्थकारो ग्रहस्थावस्थायां प्राग्वाटजातीयो वैश्योऽभूत् । तस्य पितुर्नाम ‘रार्वदेवः,’ पितामहस्य च ‘जिनदेवः’ आसीत् । जिनदेवः स्वसमय एको लब्धप्रतिष्ठः श्रावकः, कस्यचिद् राज्ञो महामात्यश्चास्ति स्म । सोमप्रभेण कौमार एव जैनी दीक्षा स्वीकृता । असाधारणबुद्धिबलात् स्वल्पेनैव कालेन सर्वशास्त्रे निपुणत्वं समासाद्य प्रायः सुमध्यम एव वयसि स आचार्यपदसदृशं सर्वोत्तमं पदं संप्राप्तवान् । अस्मिन् शतार्थकव्याख्यान आदिभागे चतुर्विंशतिजिन-सिद्ध-सूरि-उपाध्याय-मुनि-पुण्डरीक-गौतम-सुधर्म-पञ्चव्रती-समय-श्रुतदेवी-पुरुषार्थ-विधि-नारद-देवविष्णु-बलभद्र-श्रीप्रद्युम्न-शंख-शिव-गिरिसुता-स्कन्दादीनां जैन-वैदिकादिमतपूज्यव्यक्तीनां क्रमशः व्याख्या-नानि विशदीकृत्य, मध्ये च हैरम्ब-कैलास-ग्रह-दिक्पाल-जयन्त-घन-मदिरा-कनक-अग्नि-सिंह-हय-करि-सरोज-भुजगादिसचेतनाचेतनप्रसिद्धपदार्थानामर्थाख्यानमुद्घाट्य, अन्ते वादि-

देवसूरि हेमचन्द्राचार्यसदृशाः जैनधर्मप्रभावकपुरुषाः, जयसिंहदेव-कुमारपाल अजयदेव मूल-  
राज नामधेयाः क्रमोत्पन्नाश्चत्वारश्चौलुक्यनरवराः, कविसिद्धपालसमो नागरिकप्रवरः, अजि-  
तदेव-विजयसिंहनामक स्वीयपुरुषद्वयम्, इत्येवरूपाणां स्वसमानकालवर्तिनामैतिहासिकपुरुषा-  
णामपि अर्था आलिखिताः सन्ति । ( द्रष्टव्य परिशिष्टम् । )

एव कुमारपालप्रतिबोधसहिताः प्रस्तुतग्रन्थकारकृता एते चत्वार एव ग्रन्थाः दृष्टी-  
गोचरभावात् अस्माकमत्रावधि । परन्तु, शतार्थदत्तन्याख्यायां कुमारपालविषयके अर्था-  
ख्याने ' यद्वोचाम ' इत्येव कृत्वा यत् पद्यद्वयं समुद्धृतं सन्दृश्यते तत्र कापि उपर्युक्तासु अस्प-  
दृष्टासु कृतिषु नयनपथमवतीर्णमस्मदीयम् । अतो ज्ञायत एतद्व्यतिरिक्ता ज्याऽपि काचित्  
कृतिरवश्यभाविनी प्रस्तुतसूरेरिति ।

महत्प्रतिबोधस्य रचना मुख्यतया प्राकृतभाषामाश्रित्यैव कृता ग्रन्थकृता, तथापि,  
अन्तिमे प्रस्तावे कतिचित् कथाः संस्कृतभाषाम्, कियत्पश्च अपभ्रंशभाषामपि आश्रित्य  
विरचिता उपलभ्यन्ते । तेनास्य ग्रन्थकारस्यैतासां तिष्ठणा हि भाषाणां मध्ये समान पाण्डित्य  
भक्त्यभिवृत्ति, इत्यत्र नाशका अस्माकम् । यद्यपि, एवमुक्तभकारेण, अयं सोमप्रसूरिः  
समर्थप्रतिभावान् विद्वान् आसीत्,—तत्र विषये नास्ति कश्चित्सन्देहोऽस्माकम्—तथापि  
प्रस्तुतग्रन्थे तस्य तादृश्याः प्रतिभाषाः प्राञ्जल प्रमाणं न किमपि समुपलब्धमस्माभिः । अस्ति  
स्वल्पस्य रचनाशैली सुबोधा, सरला, साधारणजनहृदयक्षमा च, किन्तु विदग्धजनचेतश्च-  
मत्कारिणी तु नास्तीत्येवमस्मदभिप्रायः । इति ।

अपि च, अस्य ग्रन्थस्य रचनासमयम्, कर्तुः पाण्डित्यम्, महत् प्रमाणं च श्रुत्वा,  
ज्ञात्वा वा प्रथमक्षणे तु, पुराट्टजिज्ञासुजनानां मनसि, इयमेव महती आशा समुत्पद्येत  
यत्—एतस्मिन् विंगले ग्रन्थे कुमारपाल-हेमचन्द्रसम्बन्धिन्यस्तत्कालभाविन्यथान्या-  
नेका अन्यत्राग्राप्ता इतिवृत्तसूचकवार्ताः सदृश्याः भवेयुः । परन्तु, अस्य ग्रन्थस्य  
साद्यन्तावलोकने कृते साऽऽशा निराशामात्रमेव प्रतिभास्यति विदुषामिति निवेदयतामस्मा-  
कमप्यत्र बाह निराशा आविर्भवति । यतः, अन्यत्रानुपलब्धानां केषांचिन्नवीनट्टचान्तानां  
समाप्तिस्तु आस्ता दूरे, किन्तु, प्रभावकचरित्र-प्रबन्धचिन्तामणि-कुमारपालप्रबन्धसदृशेषु  
एतस्माद्ग्रन्थादर्वाचीनेषु सक्षिप्तग्रन्थेषु अपि उक्तदृष-सूरिवरविषयको यावान् वृत्तान्तः  
समाप्यते तावानपि प्रस्तुतप्रतिबोधे नोपलभ्यते । इत्यत एतिहासिकदृष्ट्या न कश्चिद् वि-  
शेषोल्लेखयोग्यो वृत्तान्तो विज्ञायतेऽस्माकमत्र प्रबन्धे ।

परन्तु, तत्र विषये ग्रन्थकारः स्वल्पमपि उपालम्भयोग्यो नास्ति । यतः, तस्य प्रस्तु-  
तग्रन्थमणयनप्रयासो न प्रवन्नायकस्य समस्तजीवनचरितवर्णनमुद्दिश्य, किन्तु केवल

यत्प्रकारं धर्मोपदेशं श्रुत्वा कुमारपालस्य जैनधर्मे सुश्रद्धा समुत्पन्ना, तादृशमुपदेशं विदधत  
एककथाग्रन्थस्य विरचनमेव ग्रन्थकारस्य प्रधान उद्देशः, इति विज्ञेयम् । एतन्नावसूचकः  
स्पष्टोल्लेखः प्रबन्धकारेण स्वयं ग्रन्थारम्भे निम्नोद्धतेन गाथायुगलेन कृतोऽस्ति । यथा

जइ वि चरियं इमाणं मनोहरं अत्थि बहुयमत्रं पि ।

तह वि जिणधम्मपडिवोहवंधुरं किंपि जंपेमि ॥

बहुभक्खजुयाइ वि रसवईए मज्जाओ किंचि भुंजंतो ।

नियइच्छाअणुरुवं पुरिसो किं होइ वयणिज्जो ॥

( पृष्ठ ३, गाथा ३०-३१ )

यद्यपि, उत्तरीत्या नास्त्यत्र ग्रन्थ ऐतिहासिकवृत्तान्ताधिक्यम्, तथापि यावदस्ति  
तावत्तु सकलमेव पूर्णतया विश्वसनीयमिति स्पष्टं स्वीकारार्हमेव । यतोऽयं ग्रन्थकारः  
केवलं कुमारपालस्य समानकालीन एव नासीत्, किन्तु तस्य सविशेषपरिचितः अत एव  
तदन्तरङ्गजीवनवृत्तान्तज्ञाताऽपि समभवत् ।

कुमारपालस्य जैनधार्मिकजीवनवृत्तमुल्लिखन्तस्तत्समसमयवर्तिनस्त्रयो लेखका अभूवन् ।  
तत्राद्यस्तु तस्य धर्मगुरुः साक्षात् श्रीहेमचन्द्रसूरिरेव । तेन प्राकृतद्वयाश्रयापरनामनि  
कुमारपालचरिते, तथा श्रीवीरचरित्रेऽपि तद्विषयकः कियान् संक्षिप्तः किन्तु सार-  
गर्भितः समुल्लेखोऽकारि । द्वितीयो लेखको मंत्रियशःपालनामा श्रावकः कविवर आसीत् ।  
तेन कुमारपालस्याध्यात्मिकं जीवनमुद्दिश्य 'मोहराजपराजय' नामकं पञ्चाङ्कं नाटकं  
व्यरचि । अयं च कविः स्वात्मानं कुमारपालोत्तराधिकारिणृप-अजयदेवचक्रवर्तिचरणसे-  
वित्वेन निर्दिशति स्म । अतोऽयमपि प्रायः कुमारपालसमकालीन एवेति निर्विवादम् ।  
अनेन कविना, कुमारपालद्वारा तत्समग्रराज्यात् प्राणिवध-मांसाशन-असत्यभाषण-द्यूत-  
रमण-वेश्यागमन-परधनापहरण-इत्यादीनि जनसमाजावनतिकराणि दुष्टव्यसनानि यथा  
सर्वथा बहिष्कृतानि जातानि तत्सर्वं वृत्तान्तं मनोहरया काव्यवर्णनपद्धत्या 'मोहरा-  
जपराजय' नाटके निर्वाणितमस्ति । तृतीयो लेखकः प्रस्तुतप्रतिबोधकर्ता सोमप्रभभूरिः ।  
एते त्रयोऽपि विद्वांसः प्रमाणभूता लब्धप्रतिष्ठाश्च, अत एतत्कृते वर्णने स्वल्पमपि सन्देहा-  
स्पदं मिथ्याभूतं वा कथनं भवेत्; इति न प्रत्येतुं शक्यतेऽस्माभिः ।

एतेषां त्रयाणामपि लेखकानां विश्वस्तात् कथनात् प्रतीयते यत् कुमारपाल एकः  
परमधार्मिकः परमार्हतो जैननृपोऽभूत् । तेन संपूर्णतया जैनधर्मः स्वीकृतः, जैनधर्मप्रतिपादि-  
तान् आचारान् विचारांश्च सम्यग्वीत्या परिपालनार्थं यथाशक्ति प्रयत्न आचरितः, तथैव  
तत्तत्त्वप्रचाराय प्रभावसंस्थापनाय च सर्वत्र यथायोग्यमुदारा उद्योगा आरब्धाः सन्ति

स्म । स स्वभावेन सरलः, विचारैरदारश्चाभूत् । धर्मेण परमर्जनो भूत्वापि, न कदाचिदन्य-  
धर्मं प्रति तेन स्वकीयोऽनादरभावः प्रकटीकृतः, न कश्चिद् अन्य धर्मानुयायी तिरस्कृतश्च ।

वर्तमानगुर्जरनेरेशश्रीमत्सयाजीरावमहाराजशासनवत् तत्प्रतिकृतित्वस्वरूपं तादृशसदा-  
चारि सद्गुणानुरागि-कुमारपालनृपशासनेऽपि सर्वाः प्रजाः स्वस्वयोग्यान् धर्मार्थकामभोक्ष-  
रूपान् चतुरः पुरुषार्थान् परस्पराविरोधरूपेण आचरन्त्यः शान्ति-सुख-सन्तोष-स्वास्थ्यला-  
भमकार्षुः । इति भद्रम् ।

वीरनि० स २४४६, भाद्रपदपूर्णिमा ।

पुण्यपत्तने श्रीभारतजैनविद्यालय ।

}

मुनिराज-जिनविजयः ।

सूचना—अस्मिन् समग्रेऽपि ग्रन्थे ऐतिहासिकदृष्ट्या यावदुपयोगि वर्णनमुपलभ्यते,  
तावत् सर्वमपि, अतः समुद्देत्य, 'कुमारपालप्रतिवोयसक्षेप' नामकशिरोलेखस्याधस्तात्-  
पृथग् मुद्रितमप्रेतनेषु पत्रेषु । अतः ऐतिहासिकदृष्टमात्रजिज्ञासुभिर्विद्वद्भिस्तदेव विशेषतो  
दृष्टव्यम् । तेन समग्रग्रन्थस्य रहस्य सुलभतया शीघ्रतया च सुज्ञातं भविष्यतीति ।



परिशिष्टम् ।

समान ! समस्तराजाऽभात्यादिलोकैः कनककमलकल्हचरणपूज ! जय त्वम् । आद्या  
मुख्याः, देवा वीतरागा यस्मात्, स्थाने स्थाने जिनायतनानां तेन कारितत्वात् । धर्मा-<sup>१</sup>र्थ-कामद !  
भक्तानां तत्कालमेव त्रिवर्गप्राप्तेः । महान् करि-तुरग-स्थ-पदातिप्राचुर्येण गुरुः, उदयः साम्राज्यं  
यस्य, स चासौ वीरः-चतुर्दिगन्तनृपतीनाम्-अर्धोराजादीनां पराजये शूरः-अर्थात् चक्रवर्ति-  
श्रीकुमारपालदेवः, तस्य धियं [ अपत्यरहिता स्त्री निर्वीरा उच्छिन्नवंशा ] निर्वीराधनमुक्ति-मध्य-  
मृगाया घूतादिव्यसनवारण-सर्वसत्त्वाऽभयदान-सर्वस्थानजिनभवनप्रधानां धर्मबुद्धिं राति । प्रभाव-  
धरम् ! प्रभावः सकलपरतीर्थिकावर्जनमाहात्म्यम्, तेन प्रकृष्ट ! सैद्धान्तिकशिरोमणे ! ॥ ९३ ॥

कल्याणसार ! सवितान ! हरे-ऽक्षमोह ! कान्ताऽऽरवारण ! समान ! जयाध ! देव ! !  
धर्मार्थकामद ! महोदय ! वीर ! वीर ! सोमप्रमाज्व पर-मागम ! सिद्धसूरे ! !

अथ श्रीविक्रमपुलितनरसिंहदेव श्रीजयसिंहदेव । हे हरे ! अरिकरिशिरकपाटपाटन-  
पटुतया सिंह !, जयाध ! जयशङ्खपूर्व-जयसिंह !, दिव्यरूपरम्यतया देव !, कल्याणसार ! सुवर्ण-  
सिद्धिप्रवान !, सवितान ! वय कुकुटा पक्षिण-तेषा तानो विस्तारस्तेन सह वर्तते-युद्धार्थं  
कुकुटान् दधौ इत्यर्थ ।

यदुक्त श्रीकविराजेन—

रे भूपाः! कविराज एष भवतो जल्पत्सुदञ्चकुजः  
पूज्या वक्षरणायुधा परममी युष्मत्कुले देवताः ।  
यद्युद्धोत्सवदर्शनैकरसिकः श्रीताम्रचूडध्वजो  
देवः पश्यत नाधुना परि यत्येकातपत्रा महीम् ॥

अक्षै पाशकैर्मोहयति द्यूतक्रीडापरान् पराजयते इत्यर्थ—दुर्योधनद्यूतवेशद्येन सकलकलाकुशल  
इति लक्ष्ये । कान्त कमनीयम्, आरम्—अरिसमूह, तद्वारण ! साहकारधाराधिपनशोवर्माधरिसमूह  
गुप्तिक्षिप्त निर्गच्छन्त निवारयतीत्यर्थ । त्रिवर्गप्रद ! महस्य रसोत्सवलक्षणस्य उदय-उन्नतियस्मात्,  
अद्यापि तत्प्रवर्तितस्य कनकदानप्रधानस्य रसोत्सवस्य प्रवर्तमानत्वात् । वीर ! एकाङ्गवीर ! । वीर !  
साहसिकप्रकाण्ड ! दर्पान्धवैरकजिष्णु अवन्तिनाथ इत्युज्जितैर्जयति नामभिरेव देव ।

यदुवाच श्रीकविराज—

एकाङ्गवीरतिलको भुवनैकमलः सिद्धाधिपः परमसाहसिकप्रकाण्डः ।  
दर्पान्धवैरकजिष्णुरवन्तिनाथ इत्युज्जितैर्जयति नामभिरेव देवः ॥

सोमप्रस सोमवशाऽऽयुष्य, तस्येव प्रभा यस्य । अत्र रक्ष जगत्—इति गम्यम् । परेषा  
गत्रूणा मा लक्ष्मीमागमयति वैरि-रिपुराजश्रियमानीतवान् इत्यर्थ । सिद्ध साधितविविधसिद्धितया  
सिद्धराज ! ॥ ९४ ॥

कल्याणसार ! सवितानहरे-स ! मोहकान्ताऽऽरवारण ! समानजयाऽऽद्य ! देव ! !  
धर्मार्थ ! कामदमहोदय ! वीर ! वीर ! सोमप्रमाज्व परमागमसिद्धसूरे ! !

अथ श्रीकुमारपाल । हे सवितानहर ! ससतान हर शकरो यस्मात् स सवितानहर  
कुमार, कुमारेणैव हस्य ससतानत्वात्, तत कुमारदेव ।—देयशब्दस्य नृपपर्यायत्वात् कुमारनृपणे ।  
अजय अजयदेव दमापति, तस्य आद्य । प्रथम ! । अत्र रक्ष, कान् ? सवान “सम-सिमौ  
सर्वार्था” इति पाठात् । कल्याणानि जिताना जयन-जन्म-दीक्षा-निर्वाणदिनोत्सवा, तेषु  
पूजादिनिमित्तवित्तव्यकरणेन श्रेष्ठ ।

यद्वोचाम—

चौलवयेन्द्रेण चैत्ये कुचकलशभरैर्वन्धुराः सिन्धुरस्त्री-  
रुक्मास्त्रिधातु जिनजननभहे सूतिकर्मप्रपञ्चम् ।

पद्पञ्चाशत् समीरप्रमुखनिजनिजाचारचातुर्यवर्षाः  
 स्फूर्जन्माणिक्यहेमामरणकवचिताश्चक्रिरे दिक्कुमार्यः ॥  
 द्वात्रिंशत्त्रिदशाधिपा नृपगृहाच्चैत्ये द्विपाध्यासिताः  
 कल्याणाभरणाभिरामवपुषः कल्याणकाद्युत्सवे ।  
 स्नात्रं कर्तुममर्त्यशैलशिरसि स्वर्गादिवाऽभ्यायधु-  
 स्तनाध्ये च कुमारपालनृपतिर्भेजेऽच्युतेन्द्रश्रियम् ॥

ईक्ष ! यथावस्थितदेव-गुरु-वर्मतत्त्ववीक्षक ! । मोहाय विपर्यासाय यः कान्तासु स्त्रीषु, आरः  
 अभिगमः, तस्य वारण ! निषेवक ! प्रतिवर्षं वर्षाकालमासचतुष्टयम्, शेषकालेऽपि अष्टमी-चतुर्द-  
 श्यादिपर्वसु त्रिविधं त्रिविधेन ब्रह्मचर्यं चकार इत्यर्थः । धर्महेतो ! द्यूताद्यवर्मनिषेधेन सर्वत्र प्राप्ता-  
 दान् कृतवान् इत्यर्थः । वाञ्छितप्रदं महस्तेजो, दया च यस्य-तेजसो दुष्टानुत्थानान्, कृपया  
 सर्वसत्त्वरक्षणाद् जगतोऽपि वाञ्छितार्थान् व्यवाद् इत्यर्थः । वीर ! चतुर्दिगन्तपरिवृढपराज-  
 यैकशूर ! । धीर ! साहसिकचूडामणे ! । उभया सहिता सोमा सोमा सकीर्तिः प्रभा यस्य ।  
 स्व-परसिद्धान्ताधिगमसिद्धसूरिः श्रीहेमचन्द्र-नामा धर्माचार्यो यस्य ॥ ९५ ॥

कल्याऽऽणसारसवितानहरे-क्षमोह ! कान्तास्वारण ! रणसमानऽजयाद्य ! देव ! ।  
 धर्मार्थ ! कामद ! महोदयवीरधीर ! सोमप्रभाऽव परमा गमसिद्धसूरे ! ॥

श्रीअजयदेवः । हे देव ! अजयाद्य ! अजयः 'अजय' इति शब्दो आद्यो यस्य ततः-अज-  
 यदेव ! । कलिः करि-नला-ऽङ्क-युद्धम्, तस्य आणः कोलाहलः, तेन सारः श्रेष्ठः, सवितानः सवि-  
 स्तारः, हरः शंकरो यस्मात्-परमार्हतश्रीकुमारपालदेवप्रतिपिद्धं पृथिव्यां शिववर्मं प्रवर्तितवान्  
 इत्यर्थः । ईक्षो दर्शनम्, तस्माद् मोहो रागो यस्य-यां यां राजकन्यां ददर्श तां तां पर्यगैषीद्  
 इत्यर्थः । कान्त ! कमनीय ! । आरवाः ! आरम्-अरिसमूहं वारयति क्विप्, णिलोपः । रणो युद्धं  
 तत्र समानः सदर्पः, तमाचष्टे णिच्, क्विप्, णिलोपः-यो यो युद्धाभिमानो भटस्तं तं सप्रसादमवा-  
 दीद् इत्यर्थः । धर्मस्य अहिंसादेरर्थो निवृत्तिर्यस्मात्-अहिंसां निषेध्य पापधिप्रवर्तनेन हिंसां च-  
 कार इत्यर्थः । प्रणतप्रार्थितार्थप्रद ! । महोदया अभ्युदयवन्तो ये वीराः शाकम्भरीभूप-सोमेश्वर-  
 प्रभृतयो विक्रान्ताः, तेषां धियं ईरयति कम्पयति-स्वस्थानस्याऽप्यस्य काञ्चनमण्डपिकादिप्रेषणात्  
 तैः । सकीर्तिकान्ते ! । अव रक्ष । काः ? परमाः परेषां लक्ष्मीः । "सर्वे गत्यर्था ज्ञानार्थाः"  
 इति गमो ज्ञानं तेन सिद्धा 'ज्ञानवन्तः' इति ख्यातिं गताः, सूरयः पण्डिता यस्मात् ॥ ९६ ॥

कल्याणसार ! सवितानहरे ! क्षमोह ! कान्ताऽस्वारण ! समानऽजयाद्य ! देव ! ।  
 धर्मार्थकामद ! महोदय ! वीर ! धीर ! सोमप्रभाव ! परमाऽगमसिद्धसूरे ! ॥

अथ मूलराजः । हे आद्यदेव ! आद्यशब्दो मूलपर्यायः, देवशब्दो राजपर्यायश्च इति मूल-  
 राज ! । अजय ! न जीयते इत्यजयः, यदि वा अजयाद्य ! अजयदेवक्षमापतिः आद्यपितृत्वेन प्रथमो  
 यस्य । देव ! राजन् ! अव रक्ष । कान् ? समान् अविषमान् साधून् इत्यर्थः । कल्याणसार ! मङ्गल-

श्रेष्ठ ! । सविताना विस्तारवन्तो हरयस्तुरगा यस्य । क्षमा पृथ्वी स्वकीया पालयितुम्, परकीया ग्रही-  
तुम्—ऊहते वितर्कयति । कान्ताऽऽरा—चारेचङ्क्रमणा वारणा करिणो यस्य । त्रिर्गपालक ! ।  
महान् उदयो यस्य । वीर ! विकान्त ! । धीर ! साहसिक ! । प्रत्यह् कलोपचीयमानतया सोमस्य  
इव चन्द्रस्य इव प्रभावो यस्य । परया शत्रूणा मा लक्ष्मी, तस्या आगमे व्यपगमे च सिद्धसूरे ।  
मन्त्रसिद्धाचार्य ! ॥ ९७ ॥

कल्याणसागरसन्निधानहरे-क्षमोह ! कान्ताऽऽरावण ! समान ! जयाऽय देव ! ।  
धर्मार्थक्षामद ! महोदयवीर ! धीर ! सोम ! प्रभाव ! परमाऽऽगम ! सिद्ध ! सूरे ! ॥

सिद्धराजश्रीजयसिंहदवस्य, परमार्हतश्रीकुमारपालस्य, श्रीमूलराजस्य च कञ्चित्सकलशान्-  
खोपनिषदि पपदि प्राप्तप्रसिद्धि कविराजश्रीगुलकीर्तिलतालवाल श्रीसिद्धपाल ।

हे सिद्ध ! सिद्धपाल ! “भीमो भीमसेन” इति न्यायात् । “कल्याण कल्याणवाचि-  
स्या” इति पाठात् । कल्याणी वाक् सस्कृतादिपद्मानुगतकाव्यरूपा इत्यर्थः । तस्या  
आणो भगवन्, स एव श्रीर्यस्य । अत एव अरसा नीरसा ये कवयस्तेषां वितानमवसर, तन् हरति—  
कल्याणीवाच वितन्वति सति सिद्धपालनृपसदसिनीरसानामन्येषां कनीना नावसर इत्यर्थः । इक्ष्मा ल-  
क्ष्मीसपादनसमर्गो ऊहा वितर्का यस्य—न केवलं कवि, किंतिहि ? लक्ष्मीसपादकव्यापारचिन्ताचतुरो-  
ऽपीत्यर्थः । कान्त कमनीय, आरव शत्रो यस्य । अरण ! अकलह ! आत्मनरासा—परनिन्दादिदोष-  
रहितत्वात् । समान ! सकललोकपूज्य ! । जय त्वम् । अय । देव ! ज्ञातसर्वव्यवहार ! ।  
त्रिर्गपालक ! । महोदय विशेषेण ईतं गच्छति । धीर ! विद्या बुद्ध्या राजते, धिय वा ददाति ।  
सोम ! सकीर्ते ! । प्रभाव ! प्रकृष्टाभिप्राय ! । पर प्रकृष्ट, माऽऽगम लक्ष्मीसमागतिर्यस्य ।  
सूरे ! सकलशालविशारद ! । अनेन विशेषगद्वयेन सिद्धपालस्य लोकोत्तरत्वमुक्तम् । सदास-  
विरुद्धयोरपि—लक्ष्मी—प्राहयोरस्मिन् दर्शनात् ॥ ९८ ॥

कल्याणसार ! स वितानहरे ! क्षमोह ! कान्ताऽऽरावण ! समान ! जयाऽय देव ! ।

धर्मार्थक्षामदमहोदय ! वीरधीर ! सोमप्रभाव ! परमागमसिद्ध ! सूरे ! ॥

अथ श्रीअजितदेवभूति ।

यः शास्त्रतर्कमुगताऽऽगमकाव्यतर्क—सर्पकर्मकर्मशमतिप्रसरैः प्रमुद्धैः ।

भावारिभिः स्मरमदप्रमुखैर्बुभुक्षा—मुखैः परीपहगणैश्च न जीयते स्म ॥

सोऽथाद् अजित, स चासौ मनोहराकारतया देवश्च । सूरे ! आचार्य ! अजितदेवसूर !  
इत्यर्थः । कनककमलवत् कपिशकान्ते ! । क्षम प्रतिवादिविद्यामदच्छेदे समर्थ ऊहस्तर्को यस्य ।  
कान्त कमनीय, आरश्चङ्क्रमण तन वारण इव गज इव—सलिलगमन इत्यर्थः । समान ! सकललो-  
कपूज्य ! । धर्ममेव अर्थं नस्तु कायति विच्—वर्मार्थकास्त धर्मार्थकाम् । अत्र रक्ष रागाद्यन्तरङ्ग-  
रिपुष्वसनेन । अदमहोदय । अदम अनुपशम, त हन्ति अदमहा उदयो यस्य । वीरधीर ! अवनम्  
ऊ सर्वरक्षा, तस्याम् ईरधीर्गमनबुद्धिः, ता राति ददाति । सोमप्रभाव ! आत्मादक ! । परमागम-  
सिद्ध ! जिनसिद्धान्तेन रयात् ॥ ९९ ॥

कल्याणसारस ! वितान ! हरे ! क्षमोह ! कान्ताऽऽस्वारण ! समान ! जयाच ! देव !  
धर्मार्थ ! कामद ! महोदयवीर ! धीर ! सोम ! प्रभावपरमाऽऽगमसिद्धमूरे ! ॥

अथ श्रीविजयसिंहसूरिः । हे हरे ! सिंह !, जयाच ! जयशब्दपूर्व !—जयसिंह ! । तवितान !  
वेः विशब्दात् तानो विस्तारः, सह वितानेन वर्तते विजयसिंह इत्यर्थः । सूर ! आचार्यकल्प ! ।  
कलिकालेऽपि दुष्करक्रियाकलापकारणसज्ज आणः शब्दस्तेन सारस ! जलधर !—आम्भीरया गिरा  
धर्मदेशनां करोति इत्यर्थः । क्षमां कान्तिम्, ऊहते—महापराधेऽपि न क्षुब्धतीत्यर्थः । कान्ताभु स्त्रीषु  
आरोऽभिगमः, तं वारयति स्वयं निरुपमत्रयचर्यपरः परेभ्यो ब्रह्मचर्यमुपदिशतीत्यर्थः । समान !  
समस्तजनजनितपूज ! । ‘देव’ इति क्रिया—अस्पृष्टापवादभूमितया देववदाचर । धर्मार्थ !  
धर्महेतो ! । कामद ! स्मरखण्डक ! । ( महोदयवीर ! ) मोक्षगमनप्रगल्भ ! । सोम ! चाग्निषु  
प्रथमप्रथितकीर्ते ! । प्रभावः—परैरनभिभवनीयोऽनुभवस्तेन परम ! प्रकृष्ट ! । स्व—परमाऽऽगमप्रख्यात ! १००

इत्थमर्थशतं श्रुत्वा समुलसितगतिप्रकर्षः कोऽपि शिष्यः अतार्थवृत्तस्य कर्तारं स्वगुरुमनेनैव स्तौति—

कल्याणसारसवितानहरेऽक्षमोहकान्तारवारण ! समान ! जयाऽऽच ! देव ! ।

धर्मार्थकामद ! महोद ! यवीर ! धीर ! सोमप्रभाऽऽनपरमाऽऽगमसिद्धमूरे ! ॥

हे सोमप्रभसूर ! कल्या विवक्षितार्थप्रतिपादनदक्षा, आणाः गव्दाः, ते एव सारसानि  
पद्मानि, तेषां वितानो विस्तारस्तत्र हरे ! सूर्य ! । अनेनास्य अनेकार्थशब्दसंदर्भगर्भं शतार्थवृत्तं व्यभ्यान्  
प्रभुरित्युक्तम् । अक्षो ज्ञानम्, तत्र यो.मोहो भ्रान्तिः, स एव कान्तारम्, तद्भ्रजने गजतुल्य ! ।  
अनेन यथार्थावबोधभ्रमनिवृत्तये शतार्थवृत्तस्य वृत्ति प्रभुश्चकारेत्युक्तम् । जय । त्वम् । आच ! एकत्रैव  
वृत्तेऽर्थशताऽऽविर्भावनेन श्रेष्ठ ! । देव ! चतुर्विंशतिअर्हदादिस्तुतिर्यस्मात् । धर्मार्थक ! धर्मार्थः पुण्यहेतुः  
क आत्मा यस्य । अमद ! निरहंकार ! । सहस्तेजो ददाति सकलसंवस्य तेजःप्रद इत्यर्थः । यवीर !  
इः कामः, अवीरः अविक्रान्तो यस्य । धीर ! धियं राति, धिया वा राजते । जवनं आवः सत्त्वरक्षा,  
तेन प्रकृष्ट ! । आगमेन सिद्धान्तेन सिद्ध ! ॥ १ ॥ x x x x x x x x x

स एव शिष्यः स्वकृतैः कवित्वै रुरोर्गिरिम्णा जितकाञ्चनाद्रेः ।

गृहस्थभावान्वयकीर्तनेन व्यनक्ति भक्तिं पुनस्त्वत्तमेताम् ॥

प्राग्वाटान्वयनीरराशिरजनीजानिर्जिनाचापरः

संजातो जिनदेव इत्यभिधया चूडामणिर्मन्त्रिणाम् ।

यस्यौदार्य—विवेक—विक्रम—दया—दाक्षिण्यपुण्यैर्गुणैः

साम्यं लब्धुमहर्निशं जगदपि क्षिप्यन् न विश्राम्यति ॥

तस्याऽऽत्मजः सुजनमण्डलमौलिरत्न—

मुञ्जृम्भितेन्द्रियजयोऽजनि सर्वदेवः ।

एकस्थसर्वगुणनिर्मितकौतुकेन

धात्रा कृतोऽयमिति यः प्रथितः पृथिव्याम् ॥

सूनुस्तस्य प्रथमकमलादर्पणः पुण्यकामः

कौमारेऽपि स्मरमदजयी जैनदीक्षा मपन्नः ।

विश्वस्यापि श्रुतजलनियेः पारमासाद्य जज्ञे

श्रीमान् सोमप्रभ इति लसत्कीर्तिराचार्यवर्यः ॥

यो गृह्णाति समश्रुत वहति यस्तर्केऽद्भुत पादव

क्राव्य यस्त्वारित करोति तनुते न्यः पावर्नी देशनाम् ।

योज्ज्वलनात् सुमतेधरित्र x x भ x सूक्तिपङ्क्तिपरा

श्रीसोमप्रभसूरिरेव [ निखिले ] वृत्ते शतार्थ व्यधात् ॥

## ऐतिहासिकनाम्नामनुक्रमः ।

नाम	पृष्ठ	नाम	पृष्ठ
अणहिलपाटकपुरम्	३	देवप्रसादः (खेमराजपुत्रः)	४
अभयो दण्डाधिपः (यशोदेवतनयः)	४४३	धंधुकपुरम् (धधूका-हेमचन्द्रजन्म-स्थानम्)	२०
अभयकुमारश्रेष्ठी (नेमिनागपुत्रः)	,	नागहस्ती (पादलिप्तसूरिगुरुः)	१७८
अम्बडादयो दण्डेशाः	४७१	नेमिः (हेमचन्द्रमातुलः)	२०
आम्रः सुराष्ट्रेशः (राणिगपुत्रः)	१८०	पादलिप्तसूरिः	१७८-१७९
उजयन्तगिरिः (गिरनारपर्वतः)	१८	पालिताणम् (नागार्जुनकृतमेत-नाम-पालीताणुं)	१७९
कर्णदेवः (भीमदेवपुत्रः)	४	प्रद्युम्नसूरिः (यशोभद्रसूरिशिष्यः स्थान-कप्रकरणकर्ता)	१८
कुमारपालः (कथानायकः)	४	वाहडः (अमात्यो महत्समो वाग्भटः)	६
खेमराजः (भीमदेवसुनुः)	४	भीमदेवः (दुर्लभराजपुत्रः)	४
खम-तीर्थम् (खंभातनगरम्)	२१	मूलराजः (चौलुक्यवंशोद्भवः)	४
गुणसेनसूरिः (प्रद्युम्नसूरिशिष्यः)	१९	मोढकुलम् (हेमचन्द्रकुलम्)	२०
चच्चः (हेमचन्द्रसूरिजनकः)	२०	यशोभद्रसूरिः (प्रद्युम्नसूरिगुरुः)	१६-१९
चाहिणी (हेमचन्द्रसूरिजननी)	२०	रैवतगिरिः (गिरनारपर्वतः)	१८
चङ्गदेवः (हेमचन्द्रस्य बाल्यकालिकं नाम)	२०	वल्लभराजः (चामुण्डराजपुत्रः)	४
चामुण्डः (मूलराजपुत्रः)	४	वागडदेशः	६
छडुअ-श्रेष्ठी (कुमारपालकालीनः श्रेष्ठी)	३९६	शत्रुजयगिरिः	१७६
जयसिंहदेवः (सिद्धराजापरनामा कर्णदेवतनयः)	४	सिद्धपालकविः (प्राग्वाटवंशीय-श्रीपाल-पुत्रः)	१७९
डिडुयाणपुरम् (डिडवाणाग्रामम्)	१८	सिद्धहेमव्याकरणम्	२२
तारापुरम् (तारंगास्थानम्)	४४२	सिद्धिपुरम् (सिधपुरनगरम्)	२२
त्रिभुवनपालः (कुमारपालपिता)	४	सोमचन्द्रः (दीक्षितस्य चङ्गदेवस्य नाम)	२०
त्रिभुवनविहारः	१४४	सोमप्रभः (ग्रन्थकारः) प्रतिप्रस्ताव-प्रान्तम्	
दत्तसूरिः (यशोभद्रसूरिगुरुः)	६	हेमचन्द्रः (सूरिपदस्थितस्य सोमचन्द्रस्य नाम)	२१
दिगम्बराः	४४३		
दुर्लभराजः (वल्लभराजपुत्रः)	४		
देवचन्द्रसूरिः (हेमचन्द्रसूरिगुरुः, शान्ति-नायचरित्र-स्थानक-प्रकरणविवृति-कर्ता)	१९		

# कुमारपालप्रतिबोध-संक्षेपः ।

— ३४३ —

ग्रन्थकारस्य  
प्रस्तावना ।

चउसु दिसासु पसरिय मोह-चल निज्जिउ पयट्ठो व्व ।  
पयडिय धम्म-चउफो चउ देहो जयइ जिण-नाहो ॥  
त नमह रिसह नाह नाण-निहाणस्स जरस्स असेसु ।  
अलि-कसिणो केस भरो रइइ रुम्भे भुयगो ष ॥  
त सरह सतिनाह पवत्त चरण पि ज चरण-लगा ।  
तियस-कय कण्ठ-पकय मिसेण सेवति नम निहिणो ॥  
कज्जल समाण-वत्त सिवग भूय निसिद्ध मय मार ।  
परिहरिय-नायमइय दुहा नमसामि नेमिजिण ॥  
मज्झ पत्तीयउ पासो पासे जस्सोरिगिद फण-मणिणो ।  
दिप्पति सत्त-दीन ष सत्त तत्ताइ पायडिउ ॥  
सो जयइ महावीरो सरीर दुग्गाओ भाव रिउ-वग्गो ।  
चिरमन्न पाण रोह काउ निज्वासिओ जेण ॥  
वित्थारिय परमस्य अणग्घ रयणासय सुवत्त-पय ।  
दोग्घ दलण निउण नमह निहाण ष जिण वयण ॥  
जेसिं तुट्ठिं लट्ठिं व लहिउ मदो वि अउलिय पएहिं ।  
विसमे वि कव्व मग्गे सचरइ अयतु ते गुरुणो ॥  
कइणो जयतु ते जलहिणो व्व उवजीविऊण जाण पय ।  
अन्ने वि घणा भुवणे कुणति धन्नाण उकरिस ॥  
जलहि-जल-नालिय रयण व दुल्लह माणुसत्तण लहिउ ।  
जिणवम्ममि पयत्तो कायव्वो बुद्धिमतेण ॥  
सग्गो ताण चरणण सहयरा सज्जा सुहा सपया  
सोहग्गाइ गुणावलीं विरयए सज्जगमालिगण ।  
ससारो न दुक्खरो सिव सुह पत्त करमोक्खे  
जे सम्म जिणवम्म कम्म करणे वट्ठति उद्धारया ॥  
सप्पुरिस-चरित्ताण सरणेण पयपणेण सवणेण ।  
अणुभोयणेण य फुड जिणवम्मो लहइ उकरिस ॥  
पुव्व जिणा गणहरा चउदस-दस पुव्विणो चरिम तणुणो ।  
चारित्त वरा बहवो जाया अन्ने वि सप्पुरिसा ॥  
तह भरहेसर सेणिय सपणनिन पभिइणो समुत्पन्ना ।

पृष्ठ १

पृष्ठ २



पवयण-पभावणान्गुणनिहिणो गिहिणो वि सप्पुरिसा ॥  
 तेसिं नाम-गाहणं पि जणइ जंतूण पुत्र-पवभारं ।  
 सग्गाऽपवग्गा-सुह-संपयाउ संपाडइ कमेण ॥  
 संपइ पुण सप्पुरिसो एको सिरि-हेमचंद-मुणि-णाहो ।  
 फुरियं दूसम-समए वि जस्स लोउत्तरं चरियं ॥  
 दुइओ य दलिय-रिउ-चक्क-विकमो कुमरवाल-भूपालो ।  
 जेण दढं पडिवत्तो जिण-धम्मो दूसमाए वि ॥  
 केवल-नाण-पलोइअ-तइलोक्काणं जिणाण वयणेहिं ।  
 पुव्व-निवा पडिबुद्धा जिणधम्मं जं न तं चुज्जं ॥  
 चुज्जमिणं जं राया कुमारवालो परुढ-मिच्छतो ।  
 छउमत्थेण वि पहुणा जिणधम्म-परायणो विहिओ ॥  
 तुलिय-तवणिज्ज-कंती सयवत्त-सवत्त-नयण-रमणिजा ।  
 पल्लविय-ल्लोय-ल्लोयण-हरिस-प्पसरा सरीर-सिरी ॥  
 आवालत्तणओ वि हु चारित्तं जणिय-जण-चमकारं ।  
 वावीस-परीसह-राहण-दुद्धरं तिव्व-तवे-पवरं ॥  
 मुणिय-विसमत्थ-सत्था निगिाय-वायरण-पमुह-गंथ-गणा ।  
 परवाइ-पराजय-जाय-कित्ती मई जय-पसिद्धा ॥  
 धम्म-पडिवत्ति-जणणं अतुच्छ-मिच्छत्त-मुच्छिआणं पि ।  
 महु-खीर-पमुह-महुरत्त-निम्मियं धम्म-वागरणं ॥  
 इच्चाइ-गुणोहं हेमसूरिणो पेच्छिऊण छेय-जणो ।  
 सद्धइ अदिट्ठे वि हु तित्थंकर-गणहर-प्पमुहे ॥  
 जिणधम्मं पडिवत्तिं कुमरनरिंदस्स लोइउं लोओ ।  
 पत्तियइ व्व चिरंतण-भूमिवईणं पि अविअप्पं ॥  
 सिव-पह-कहरो वि सयं वीरजिणे सेणिएण नरवइणा ।  
 जीव-दयं कारविउं न सक्किओ कालसोयरिओ ॥  
 दूसम-समए वि हु हेमसूरिणो निसुणिऊण वयणाइं ।  
 सव्व-जणो जीव-दयं कराविओ कुमरवालेण ॥  
 तत्तो दुवे-वि एए इमंमि समए असंभव-चरित्ता ।  
 कय-कयजुयान्वयारा जिणधम्म-पभावण-पहाणा ॥  
 दुण्ह वि इमाण चरियं भणिज्जमाणं मए निसामेह ।  
 वित्थरइ जेण सुकयं थिरत्तणं होइ जिणधम्मं ॥  
 जइ वि चरियं इमाणं मणोहरं अत्थि बहुयमन्नं पि ।  
 तह वि जिणधम्म-पडिबोह-वंधुरं कि पि जंपेमि ॥

अणहिल्लपुर पाट  
कर्णनम् ।

वहु भक्तस जुयाइ वि रसवईए मझाओ किंचि भुजतो ।  
निय इच्छा-अणुरूप पुरिसो किं होइ वयणिज्जो ॥  
अत्थि मही-महिलाए सुह महत्त मयक पडिविम्ब ।  
जुहुदीव-छलेण नहल्लिच्छि दुहुसुनमिय ॥  
तुगो नासान्वसो व्व सोहए तियस पव्वओ जत्थ ।  
सीया सीओयाओ दीहा दिट्ठीओ व सहति ॥ '  
तत्थारोविय गुण वणु निभ नलाड व भारह अत्थि ।  
जत्थ विरायइ विजलो वेयड्डो रयय पट्टो व्व ॥  
ज गग सिंघु सरिया-मुत्तिय-सरियाहिसगय सहइ ।  
तीर-वण-पति-कुत्तल-कलाव-रेहत्त-पेरत्त ॥  
तत्थत्थि तिल-तुल्ल अणहिल्ल-नाडय-पुर घण-सुवन्न ।  
पेरत्त-मुत्तियावलि-समो सहइ जत्थ सिय-सालो ॥  
गरुओ गुज्जर-देसो नगरागर-नाम-गोउलाइओ ।  
सुर-लोय-रिद्धि-मय-विजय-पडिओ मडिओ जेण ॥  
जम्मि निरत्तर-सुर-भवण-पडिम-पहवण-पूर-सित्त व्व ।  
सहला मणोरह-दुमा धम्मिय-लोयत्त जायति ॥  
जत्थ सहति सुवन्ना कचण-कलसा य सुर घर-सिरेलु ।  
गयण-जम्म रिन्न-निसण्ण-सय-तरुणीण पीण-थणा ॥  
अवमल्लिह-सुर-मदिर-सिर-विलसिर-रुणय-नेयण-भुएहि ।  
नच्चइ व जत्थ लच्छी सुद्धाण-निवेस-हरिस वसा ॥  
जत्थ मणि-भवण भित्तीसु पेच्छिउ अत्तणो वि पडिनि ।  
पडिजुवइ-सकिरीओ दुप्पति पिणसु मुद्धाओ ॥  
जम्मि महा पुरिसाण धण-दाण निरुवम निएऊग ।  
अजहत्थ नामओ लज्जिओ व्व दूर गओ धणओ ॥  
जरिंस समच्छरमणा जलासया न उण धम्मिय समूहा ।  
कमलोवकारया सूर रसिणो न उण सप्पुरिसा ॥  
जत्थ रमणीण रुन्न रमणिज पेच्छिउण अमरीओ ।  
लज्जतीओ व चित्ताइ कह वि निह न पावति ॥  
तत्थासि मूलराओ राया चोलुक कुल-नह मयको ।  
जणिया जणाणुल्ल मूलेण व जेण नीइ लया ॥  
जस पुढरीय-मण्डल मडिय वमड मडवो तत्तो ।  
सडिय विपक्ख मुडो चडो पामुडराय निवो ॥  
तत्तो वल्लहराओ राया रइवल्लहो व्व रमणिज्जो ।

पृष्ठ ४

चौल्लवयवशीयत्त  
पवर्णनम् ।

जेण तुरएहिं जगझंपणु त्ति कित्ती जए पत्ता ॥  
 तत्तो दुलहराओ राया समरंगणंमि जस्स करे ।  
 करवालो छज्जइ जय-सिरीइ मयणाहि-तिलओ व्व ॥  
 तत्तो भीमनरिंदो भीमो व्व पयंड-त्राहु-वल-भीमो ।  
 अरि-चक्रं अक्कमिडं पायडिओ जेण पंडु-जसो ॥  
 तो कण्णदेव-निवई जस्सासि-जलंमि विलसिया सुहरं ।  
 जस-रायहंस-सहिया जय-लच्छी रायहंसी व्व ॥  
 तयणु जयसिंहदेवो पयंड-मुय-दंड-मंडवे जस्स ।  
 कित्ति-पयाव-मिसेणं चिर-कालं कीलियं मिहुणं ॥  
 तम्मि गए सुर-लोयं काडं व सुरेसरेण सह मित्ति ।  
 कमल-व्रणं व दिणिंदे अत्थमिए मउलियं भुवणं ॥  
 तत्तो पहाण-पुरिसा निय-मइ-माहप्प-विजिय-सुर-गुरुणो ।  
 रज्जमणाहं दंठुं जंपंति परुप्परं एवं ॥

पृष्ठ ५.

कुमारपालवंश-  
 वर्णनम् ।

आसि सिरि-भीमदेवस्स नंदणो जणिय-जण-मणाणंदो ।  
 कय-सयल-खोणि-खेमो नामेणं खेमराउ त्ति ॥  
 तस्स तणओ तिणीकय-कंदप्पो देह-सुंदरत्तेण ।  
 देवप्पसाय-नामो देव-पसायण-पहाण-मणो ॥  
 तस्संगरुहो गरुओ पर-रमणि-परंमुहो महासूरो ।  
 तियस-सरि-सरिस-कित्ती तिहुयणपालो त्ति नामेण ॥  
 तस्स सुओ तेयस्सी पसन्न-व्रयणो सुरिंद-सम-रुवो ।  
 देव-गुरु-पूयण-परो परोवयारुज्जओ धीरो ॥  
 दक्खओ दक्खिन्न-तिही नयवंतो सव्व-सत्त-संजुत्तो ।  
 सूरो चाई पडिवन्न-वच्छलो कुमारवालो त्ति ॥  
 एसो जुगो रज्जस्स रज्जलक्खण-सणाह-सव्वंगो ।  
 ता झत्ति ठविज्जउ निग्गुणेहिं पज्जत्तमन्नेहिं ॥  
 एवं परुप्परं मंतिऊण तह गिण्हऊण संवायं ।  
 सामुदिय-मोहुत्तिय-साउणिय-नेमित्तिय-नराणं ॥  
 रज्जंमि परिठ्ठविओ कुमारवालो पहाण-पुरिसेहिं ।  
 तत्तो भुवणमसेसं परिओस-परं व संजायं ॥  
 तुट्ट-हार-दंतुरिय-धरंगण तच्चिय-चारु-विलास-पणंगण ।  
 निम्भर-सद-भरिय-भुवणंतर वज्जिय-भंगल-तूर-तिरंतर ॥  
 साहिय-दिसा-चउक्को चउ-व्विहोवाय-धरिय-चउ-वन्नो ।  
 चउ-वग्ग-सेवण-परो कुमार-नरिंदो कुणइ रज्जं ॥

कुमारपालस्य  
धर्मस्वरूप  
जिज्ञासा ।

अहं अत्रया वियङ्गे बहुणो बहु धम्मं सत्थ-नाणङ्गे ।  
विप्पपहाणे इक्कारिऊण रत्ता भणियमेव ॥  
करि तुरय रह समिद्धं नरिंदं सिरि कुसुम लीढं पयवीढं ।  
लयिय वसण-सद्धस्सो सपत्तो जं अहं रत्तं ॥  
तं पुब्बं भवे धम्मो सुद्धेक्क-हेऊ कओ मए को वि ।  
कज्जस्स दसणाओ जाणति हि कारणं निट्ठणा ॥  
ता धम्मस्स सरूव कहेहि परिभाविऊण सत्त्वत्य ।  
जेण तमायारिऊण करेमि मणुयत्तणं सद्धलं ॥  
मणुयत्तणे वि लद्धे कुणति धम्मं न जे विमूढ-मणा ।  
ते रोद्धा पि पत्ता महम्मं रयणं न गिण्हति ॥  
तो बुद्ध-वभणेहिं निवत्स वेयाइ-सत्त्व पत्ततो ।  
पसु-वह पहाणं जाणाइ-त्तप्पणो अविप्पओ धम्मो ॥  
तं सोऊण निवेणं फुरिय विवेएण चितियं चित्ते ।  
अद्धं दिय पुगवेहिं न सोद्धणो साहिओ धम्मो ॥  
पंचिदिय जीव-वहो निक्कणं मणेहिं कीरए जत्थ ।  
जइ सो वि होज्ज धम्मो नत्थि अहम्मो तओ को वि ॥  
ता धम्मस्स सरूव जहट्ठियं किं इमे न जाणति ? ।  
किं वा जाणता वि हुं म विप्पा विप्पयारति ॥  
इयं चित्ताए निहं अलहत्तो निसि-भरम्मि नरनाहो ।  
नमिऊण अमखेण वाहडदेवेण विन्नत्तो ॥  
धम्माधम्म-सरूव नरिंदं । जइ जाणिउं तुमं मद्धसि ।  
एणमेक्कमेगचित्तो निसुणसु जं किं पि जपेमि ॥  
आसि भम-रहिओ पुनत्तल-गुरुगच्छ-दुम-कुसुम-गुच्छो ।  
समयं मयरदं सारो सिरिदत्तगुरुं सुरहि-सालो ॥  
सो विहिणा विहरत्तो गामागरं नगरं भूसिय वसुहं ।  
वागडं विसयं वयसे रयणपुरे पुरं वरे पत्तो ॥  
तत्थं निवो जसमहो भदनायदो व्वं दाणं लद्धं जसो ।  
वेरि करिं दलण-सूरो उन्नय-वसो विसालं करो ॥  
तम्मि नरिंदं मदि-अदूर-देसम्मि गिण्हिउं वसहिं ।  
चदो व्वं तारय-जुओ मुणि परियरिओ ठिओ एसो ॥  
तस्स सुहा रस-सारणिं सहोयरं धम्मं देसणं सोउं ।  
सवेग-वासिय-मणा के वि पवज्जति पवज्जं ॥  
अज्जे गिहत्थं धम्मोचिआइ वारस-वयाइ गिण्हति ।

पृष्ठ ६

धम्मभट्टदेवेन कु-  
मारपालस्य हेम-  
चन्द्रधरिपरिच-  
योत्पादनम् ।  
हेमचन्द्रस्य गुरु-  
परम्परावर्णनम् ।

मौक्ख-तरु-वीय-भूयं सम्मत्तं आयरंति परे ॥  
 अह् अत्रया निसाए सज्जाय-ञ्जुणि मुणीण सोऊण ।  
 जसभद-निवो संवेग-परिगओ चितए चित्ते ॥  
 धत्ता एए मुणिणो काउं जे सव्व-संग-परिहारं ।  
 पर-लोय-मग्गमेकं मुक्क-भवासा पयंपंति ॥  
 ता एयाण मुणीणं पय-पउम-नमंसणेण अप्पाणं ।  
 परिगलिय-पाव-पंकं पहाय-समए करिस्सामि ॥  
 एवं धम्म-मणोरह-कलिय-भणो पत्थिवो लहइ निदं ।  
 मंगल-तूर-रवेणं पडिबुद्धो पच्छिमे जामे ॥  
 कय-सयल-गोस-किच्चो समत्त-सामंत-मंति-परियरिओ ।  
 करि-तुरय-रह-समेओ पत्तो सिरिदत्त-गुरु-पासे ॥  
 भूमि-निहिउत्तमंगो भत्ति-समग्गो गुरुं पणमिऊण ।  
 पुरओ निवो निविट्ठो कयंजली भणिउमाढत्तो ॥  
 भयवं ! धत्ता तुम्भे संसारासारयं मणे धरिउं ।  
 जे चत्त-सव्व-संगां पर-लोयाराहणं कुणह ॥  
 अम्हारिसा अहत्ता परलोय-परंमुहा महारंभा ।  
 अनियत्त-विसय-तण्हा जे इह-भव-मेत्त-पडिवद्धा ॥  
 अह् जंपिउं पवत्तो सिरिदत्तगुरु नहंगणं सयलं ।  
 तव-सिरि-मुत्ता-पंतीहिं दंत-कंतीहिं धवलंतो ॥  
 मुह-ससि-पवेस-सुविणोवमाइ दुलहं नरत्तणं लहिउं ।  
 खणमेकं पि पमाओ बुहेण धामे न कायव्वो ॥

( मूलदेवकथानकमत्रानुसन्धेयम् । )

इय धम्म-देसणाऽमय-रसेण सेत्तम्मि भूमिणाहस्स ।  
 हिययम्मि समुल्लसिओ जिणिंद-धम्माणुराय-दुमो ॥  
 भणियं निवेण भयवं ! कहियसिणं उमय-भव-हियं तुमए ।  
 अन्नो पिओ वि सव्वो जंपइ इह-भव-हियं चेव ॥  
 ता समयम्मि विमुत्तुं तणं व रज्जं विवेय-गिरि-वज्जं ।  
 पडिवज्जिऊण धम्मं सहलं काहं मणुय-जम्मं ॥  
 ता वंदिउं मुणिदं निय-मंदिरभागओ महीनाहो ।  
 धम्मोवएस-विसरं सुमरंतो गमइ दियहाइं ॥  
 अह् पावसो पयट्ठो संपाडिय-पहिय-हियय-संधट्ठो ।  
 समरट्ठ-मारनट्ठो कयंव-संदट्ठ-अलिवट्ठो ॥  
 जत्थ विरहगि-डज्झंत-विरहिणी-हियय-लद्ध-पसरेण ।

धूम भरेण घण मडलेण मलिणी कय गगण ॥  
 नव मेह पियथमेण समप्पिय जत्थ तडि-लया लोच ।  
 कणयमयाभरण पिव पयडति दिसा पुरधीओ ॥  
 नव पाउस नरवर रज्ज धोसणा डिडिमो व्व सव्वत्थ ।  
 जग्गविय विसमन्थाणो वियभिओ मेह-नाज्जिरवो ॥  
 निवडति माणिणी माण सडणे विलसमाण सत्तीओ ।  
 जस्सि जल धाराओ अणग सर योरणीउ व्व ॥  
 तस्सि चरि रिउत्तेसु नरवड्ढा वावियाइ धन्नाइ ।  
 तेस्सि दसण हेउ कथावि राया विणिमसतो ॥  
 तम्मि समए करिसगेहिं धनम्मज्झाओ पुव्वमुत्तणिउ ।  
 पुजी-कएसु निप्पत्त तणेसु पज्जालिओ जलणो ॥  
 तत्थ जलणेण डज्जत विग्गह गव्वम निम्भर भुयगिं ।  
 दट्ठु सविग्गेण रज्जा परिभावि एय ॥  
 अहह इमो धरवासो परिहरणिज्जो विवेयवताण ।  
 बहु जीव विणास करा आरभा जत्थ कीरति ॥

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× × × × ×

पृष्ठ १८

एव सविग्ग मणो राया निय भदिरम्मि सपत्तो ।  
 हकारिऊण पुच्छइ एगते सावथ एग ॥  
 सपइ सिरि-दत्तगुरु गुणवतो कत्थ विहरइ पएसे ।  
 सो कहइ डिडुयाणय पुरम्मि मुणिपुग्गो अत्थि ॥  
 तो राया रयणीए कस्स वि अनिवेइऊण निमसतो ।  
 तुरयमि समासहिऊण डिडुयाणय पुरे पत्तो ॥  
 सिरि-दत्तगुरु नमिऊण तस्स कहिऊण नियय वुत्तत ।  
 जपइ सपइ काउ अणुग्गह देहि मह दिमस ॥  
 गुरुणा वुत्त वुत्त उत्तम-सत्तस्स तुज्झ नर नाह ।  
 रज्ज तण व मुत्तु करेसि ज सज्जम गहण ॥  
 नहि सज्जमाउ अन्नो ससारुच्छेय-कारण अत्थि ।  
 नव जलहर विणा किं निव्वडइ दवानल को वि ॥  
 रज्जा अणप्पमुल एक्क एकावलिं समप्पेउ ।  
 जिणवम्म निम्मल-मणा पयपिआ सावथा एव ॥  
 कारवह जिणाययण इमीए एकावलीइ मुल्लेण ।  
 तेहि वि तह त्ति पडिवज्जिऊण त झत्ति कारविय ॥  
 त अत्थि तत्थ अज्ज वि चउवीस जिणाल्लं जिणाययण ।

પુત્રં વ મુક્તિમંતં જસમદ્-નિવર(। જં સહૃ ॥  
 રત્ના પુણ પઢિવત્તા સિરિ-દત્ત-ગુરુસ્સ ચલણ-મૂલમ્મિ ।  
 અંતર-રિડ-વહ-દક્ષા દિક્ષા નિસિયાડસિ-ધાર વ્વ ॥  
 યાંતરોવવાસે જા જીવં અંબિલં ચ પારણ ॥  
 કાહં તિ તેણ વિહિયા વય-ગાહણ-દિણે ચ્ચિય પદ્મ ॥  
 સુય-સાગર-પારગાઓ સૂરિ-પયં પાવિઝ્ઞ જસમદો ।  
 મુવળે ચિરં વિહરિઓ પઢિવોહંતો મવિય-વગ્ગં ॥  
 સસમય-પરસમય-વિઝ સમપ્ તેણાવિ નિય પપ્ ઠવિઓ ।  
 નિજ્ઞિય-પજ્જુત્ત-મહો પજ્જુત્તો નામ વર-સૂરિ ॥  
 અહ જસમદો સૂરી તિવ્વ-તવચ્ચરણ-સોસિય-સરીરો ।  
 નિય-પરિવાર-સમેઓ આરુઢો ડજ્જયંત-ગિરિં ॥  
 રેવયગિરિંદ-મડ્ડં વ સુકય-લચ્છી-વિલાસ-કમલં વ ।  
 મવ-જલહિ-જાણવત્તં વ જિણ-હરં ગણહરો પત્તો ॥  
 નમિઝ્ઞ નેમિનાહં પમજ્જિડં નિવસિઝ્ઞ તસ્સ પુરો ।  
 પજ્જુત્તસૂરિ-પમુહં નિય-પરિવારં મળહ્ એવં ॥  
 રાગ-દોસ-વિમુક્કો ચિર-સેવિય-નાણ-દંસણ-ચરિત્તો ।  
 નિચ્છય-નણ તિત્થં અપ્પ ચ્ચિય બુચ્છપ્ જહ્ વિ ॥  
 તહ વિ હુ વવહાર-નયેણ જો પપ્સો પળદ્ધ-પાવાણ ।  
 તિત્થંકરણ પપ્પહિં ફરિસિઓ સો પરં તિત્થં ॥  
 હહ દિક્ષા-પઢિવત્તી નાણુપ્પત્તી વિમુક્તિ-સંપત્તી ।  
 નેમિરસ જેણ જાયા તેણેસો તિત્થમુજ્જિતો ॥  
 અત્તથ્થ ધિ મેલ્લિસ્સં નિસ્સંદેહં દુહાવહં દેહં ।  
 તત્તો વરં પસત્થે તિત્થે રૂથ્થે વિ મેલ્લેમિ ॥  
 રૂથ્થ મણિયં પચ્ચક્ખહ્ જિણ-પચ્ચક્ખં ચડ્ધિહાહારં ।  
 વારંતસ્સ વિ પજ્જુત્તસૂરિણો સપરિવારસ ॥  
 પડમાસણોવવિઢ્ઠો પરિચત્ત-સમત્ત-ગાત્ત-પરિકમ્મો ।  
 સિરિ-નેમિનાહ-પઢિમા-મુહપંકય-નિહિય-નયણ-જુઓ ॥  
 સવ્વત્થ વિ રાગ-દોસ-વજ્જિઓ પરમ-તત્ત-લીણ-મણો ।  
 મુણિપુંગવ-મુણિયાગમ-સવણ-સમુલ્લસિય-સંવેગો ॥  
 પુવ્વ-મહારિસિ-મગ્ગો દૂસમ-સમયે વિ સેવિઓ સમ્મં ।  
 તેરસ-દિણાવસાણે પત્તો તિયસાલયં સૂરી ॥  
 તત્તો પજ્જુત્તગુરુ વિયરંતો સયલ-સંધ-પરિઓ સ ।  
 સુત્તત્થ-પયડણ-પરો પરોવયારં ચિરં કુણહ્ ॥

सत्त-सुहो सुइ-मुहओ वाइज्जतो समग-लोएण ।  
 ठाणय-पगरण-रूवो जस्सऽज्ज वि फुरइ जस-पडहो ॥  
 तस्स गुणसेणसूरी सीसो वर-सममुज्जओ जाओ ।  
 जस्स गुणच्चिय वाणा अतररि-वग्ग-निगहणे ॥  
 सीसो सम-ग्ग लगो तस्सासी देवचदसूरि त्ति ।  
 चदेण व दिय-राएण जेण आणदिय भुवण ॥  
 कय-सुकय कुमुय-योह चउर-चठर पमोय-सजणणी ।  
 सतिजिण चरित कहा जुण्ह व्व चियभिआ जत्तो ॥  
 जे ठाणएसु ठविना पज्जुअ मुणीसरेण धम्म-न्दुमा ।  
 काऊण ताण विनइ ते जेण लहाविआ बुद्धि ॥  
 जस्स चलगारवि- चरित लच्छी विलास वासहर ।  
 मुणि भमरेहि- अमुक्क जिणमय-भयरद-ल्लेहि ॥  
 सो विहरतो मही मडलम्मि सडिय पयड भावरिऊ ।  
 सयल-भुवणे क-वधू वधुकय पुरवर पत्तो ॥  
 सो तत्थ पणमण-न्त्य समागवाण जणाण पउराण ।  
 ससार-सारत्तण पयासणि देसण कुणइ ॥  
 त सोउ सविमो सरीर-सुदेर-विजिय-सुरकुमरो ।  
 एक्को वणिय-कुमारो कयजली भणिउमाढत्तो ॥  
 भयव ! भवण्णाओ जम्म जरा मरण-लहरि-हीरत ।  
 म नित्थारसु सुचारित जाण-त्त-पयाजेण ॥  
 गुरुणा वुत्त वालय ! किं नामो कस्स वा सुओ त सि ।  
 तो तस्स माउरेण पयपिअ नेमिनामेण ॥  
 भयव ! इह-त्थि हत्थि व्व मोढकुल-विझ-सभवो भदो ।  
 कय-देव-गुर-जणओ चओ नामा पहाण-वणी ॥  
 निम्मल-कुल-सभूया भूरि-गुणामरण-भूसिय-सरीरा ।  
 तस्स-त्थि गेहिणी चाहिणि त्ति सा होइ मह बहिणी ॥  
 जीए विमल सील वट्टु लज्जाए चदमा निच ।  
 चरम-जलहिम्मि मज्जइ फलक पत्त-सालणत्थ व ॥  
 ताण तणओ एसो निरेवम रूवो पगिठ्ठ-मइ विहवो ।  
 भुवणु-द्धरण-भणोहर चिचइओ चगदेवो त्ति ॥  
 ग-भा-ववार-समए इमस्स जणणी-सुविणए विट्ठो ।  
 निय-गेहे सह्यारो समुग्गओ बुद्धिमणुपत्तो ॥  
 जा पुफ-फला रभो तत्तो सुत्तण मदिग मज्झ ।

पृष्ठ २०

हेमचन्द्रस्य  
वृत्तान्त ।



अन्नतथ महारामे मणाभिरामे इमो पत्तो ॥  
 छायाए पल्लवेहिं कुसुमेहिं फलेहिं तत्थ पवरंहि ।  
 बहुय-जणाणं एसो उवयारं काउमाढत्तो ॥  
 गग्गभाए वि इमस्सि इह देसे नट्टमसिव-नामं पि ।  
 तह जणभिन्नो जाओ लोओ दुन्निभक्ख-दुक्खस्स ॥  
 परचक्क-चरड-चोराइ-विदवा दूरमुवगया सव्वे ।  
 न फुरंति धूय-पमुहा मेह-च्छन्ने वि दिण्णनादे ॥  
 इय तस्स जन्म-दियहे जायाइं दिसा-मुहाइं विमलाडं ।  
 देव-गुरु-वंदणेण धम्मत्थीणं मणाइं व ॥  
 हरिस-जणणो जणाणं सुयणो व्व समीरणो समुल्लसिओ ।  
 रय-पसमणं निवडियं गुरुण वयणं व गंधजलं ॥  
 भवणम्मि कुसुम-वुट्ठी सुसामि-तुट्ठी व्व सेवए जाया ।  
 कव्व-गुणो व्व सहियए फुरिओ गयणंमि तूर-रवो ॥  
 एसो परिओस-करो वालत्तणओ वि अमय-धडिओ व्व ।  
 रयणं व कराओ करं संचरिओ सयल-लोयस्स ॥  
 संपइ इमस्स चित्तं न रमइ अन्नतथ वज्जिउं धम्मं ।  
 माणस-सरंमि मुत्तुं हंसस्स व पल्ल-जलेसु ॥  
 गुरुणा वुत्तं जुत्तं जं कुणइ इमो चरित्त-पडिवत्ति ।  
 जेण सो परमत्थो जणणी-दिट्ठस्स सुविणस्स ॥  
 गहिऊण वयं अवगाहिऊण तीसेस-सत्थ-परमत्थं ।  
 तित्थकरो व्व एसो जणस्स उवयारओ होही ॥  
 तत्तो इमस्स जणयं चच्चं नामेण भणह तो तुज्जे ।  
 जह चंगादेवमेयं वय-गाहणत्थं विसज्जेइ ॥  
 सो बहु-सिणेह-जुत्तो वहुं पि भणिओ विसज्जइ न पुत्तं ।  
 तत्तो पुत्तो वि दढं कउज्जमो संजम-गाहणे ॥  
 माउल्लय-अणुमयं गिण्हिऊण ठाणंतरम्मि सचलिओ ।  
 गुण-गुरुणा सह गुरुणा संपत्तो खंभतित्थम्मि ॥  
 तत्थ पवन्नो दिक्खं कुणमाणो सयल-संध-परिओसं ।  
 सो सोम-मुहो सोमो व्व सोमचंदो त्ति कयनामो ॥  
 थेवेण वि कालेण काऊण तवं जिणागमुद्धिं ।  
 गंभीरस्स वि सुय सागरस्स पारंगओ एसो ॥  
 दूसम-समय-असंभव-गुणोह-कलिओ विभाविउं हियए ।  
 सिरिदेवचंद-गुरुणा एसो गणहर-पए ठविओ ॥

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हेमन्तमच्छवि देहो चदो व्य जणाण जणिय आणदो ।  
 तत्तो इमो पसिद्धो नामेण हेमचदो त्ति ॥  
 निच्च सहावउ चिय समगा-लोओवयार-कय चित्तो ।  
 सो देवयाइ वुत्तो विहरतो विविह देसेसु ॥  
 गुञ्जर विसय मुत्तु मा कुणसु विहारमत्र देसेसु ।  
 काहिसि परोवयार जेणित्य ठिओ तुम गरु ॥  
 तो तीए वयणेण देसतर-विहरणाउ विणियत्तो ।  
 चिट्ठइ इहेव एसो पडिओहतो भवियवग्ग ॥  
 बुद्ध-यण चूडामणिणो भुवण पसिद्धस्स सिद्धरायस्स ।  
 ससय पएसु सव्वेसु पुच्छणिज्जो इमो जाओ ॥  
 पअस्स देसण निसुणिअण मिच्छत्त-मोहिय-मई वि ।  
 जयसिंहो निवो जाओ जिणिद-वम्माणुरत्त मणो ॥  
 तत्तो तेणित्य पुरे राय विहारो कराविओ रम्मो ।  
 चउ जिणपडिम समिद्धो सिद्धविहारो य सिद्धिपुरे ॥  
 जयसिंहदेव-वयणा निम्भिय सिद्धहेम वागरण ।  
 नीसेस सद्दल्ल-रत्तण निहाणमिमिणा मुणिदेण ॥  
 अमओ-वमेय-वाणी-विसालमेय अपिच्छमाणस्स ।  
 आसि रण पि न तित्ती चित्ते जयसिंहदेवस्स ॥  
 तो जइ तुम पि वठसि धम्म-सरूव जहट्टिय नाउ ।  
 तो मुणिपुण-व-मेय पुच्छसु होउ य भत्ति परो ॥  
 इय सम्म धम्म सरूव साहगो साहिओ अमधेण ।  
 तो हेमचदसूरि कुमर नरिंदो नमइ निच्च ॥  
 सम्म धम्म-सरूव तस्स समीवमि पुच्छए राया ।  
 मुणिय सयलागमत्यो मुणि नाहो जपए एव ॥  
 भव सिंधु तरी-वुल्ल महल्ल-कल्लाण वल्लि-जलकुल्ल ।  
 कय सयल-सुह ससुदय जीवदय चिय मुणसु धम्म ॥  
 आउ दीहमरोगमगमसम रूप पगिट्ट वल,  
 सोहग्ग तिजयुत्तम निरुवमो भोगो असो निम्भलो ।  
 आपसेक-परायणो परियणो लच्छी अविच्छेदणी,  
 होज्जा तस्स भवतरे कुणइ जो जीवाणुकम नरो ॥  
 नरयपुर सरल-सरणी अवाय सघाय-वग्ग वण धरणी ।  
 नीसेस-दुक्क-जणणी हिंसा जीवाण सुह हणणी ॥  
 जो कुणइ परस्स दुह पावइ त चेव अणत्तगुण ।

पृष्ठ २२

कुमारपालस्य  
 हेमचन्द्रसूरि  
 पाश्वे गमनम् ।  
 हेमचन्द्रसूरे,  
 कुमारपाल प्रति  
 सद्बोध ।

पृष्ठ २३

लब्धमंति अंयथाइं नहि निवतरुंमि ववियंमि ॥  
 जो जीव-वहं काउं करेइ खण-मित्तमत्तणो तिर्त्ति ।  
 छेयण-भेयण-पमुहं नरय-दुहं सो चिरं लहइ ॥  
 जं दोहमा मुदगं जं जण-लोयण-दुहावहं स्वं ।  
 जं अरस-भूल-खय-खास-सास-कुट्ठाइणो रोगा ॥  
 जं कण्ण-नास-कर-चलण-कत्तणं जं च जीवियं तुच्छं ।  
 तं पुव्वारोविय-जीव-दुक्ख-रुक्खस्स फुरइ फलं ॥  
 जो जीव-दयं जीवो नर-सुर-सिव-सोक्ख-कारणं कुणइ ।  
 सो गय-पावो पावेइ अमरसीहो व कल्लाणं ॥

( अमरसिंहादिककथानकान्यत्रानुसन्धेयानि )

कुमारपालस्य इय जीव-दया-रूवं धम्मं सोऊण तुक्क-चित्तेण ।  
 जीवदयाभि- रत्ता भणियं मुणि-त्ताह ! साहिओ सोहणो धम्मो ॥  
 रुचिः । एसो मे अभिरुइओ एसो चित्तंमि मज्झ विणिविट्ठो ।  
 एसो चिय परमत्थेण धडए जुत्तीहिं न हु सेसो ॥

पृष्ठ ४०.

जओ

मभंति इमं सव्वे जं उत्तम-असण-वसण-पमुहेसु ।  
 दिन्नेसु उत्तमाइं इमाइं लब्धमंति पर-लोए ॥  
 एवं सुह-दुक्खेसुं कीरतेसुं परस्स इह लोए ।  
 ताइं चिय पर-लोए लब्धमंति अणंत-गुणियाइं ॥  
 जो कुणइ नरो हिंसं परस्स जो जणइ जीविय-विणासं ।  
 विरएइ सोक्ख-विरहं संपाडइ संपया-भंसं ॥  
 सो एवं कुणमाणो पर-लोए पावए परेहिंतो ।  
 बहुसो जीविय-नासं सुह-विगमं संपओच्छेयं ॥  
 जं उप्पइ तं लब्धमइ पभूयतरमित्थ नत्थि संदेहो ।  
 वविएसु कोदवेसुं लब्धमंति हि कोदव च्चेय ॥  
 जो उण न हणइ जीवे जो तेसिं जीवियं सुहं विभवं ।  
 न हणइ तत्तो तस्स वि तं हणइ को वि पर-लोए ॥  
 ता भेदेण व नूणं कयाणुकंपा मए वि पुव्व-भवे ।  
 जं लंविऊण वसणाइं रज्ज-लच्छी इमा लद्धा ॥  
 ता संपइ जीव-दया जाव-जीवं मए विहेयव्वा ।  
 मंसं न भक्खियव्वं परिहरियव्वा य पारद्धी ॥  
 जो देवयाण पुरओ कीरइ आरुग्ग-संति-कम्म-कए ।

पृष्ठ ४१.

पसु महिसाण विणासो निवारियव्वो मए सो वि ॥  
 जीव-वह-दुक्खण वि जइ आरुग्गाइ जायए कह वि ।  
 तत्तो व्वानलेण दुमाण कुसुमोगगमो होज्जा ॥  
 जो अत्रेसु पसु व्हो विहिओ सग्गाइ साहण निमित्त ।  
 दिय पुगव । सेय चिय विवेइणो त न काहिंति ॥  
 चालो वि मुणइ एव ज जीव वहेण लब्भइ न सम्मो ।  
 किं पन्नग मुह कुहराओ होइ पीउस-रस-बुद्धी ? ॥  
 तो गुरुणा चागरिय नरिंद । तुह धम्म नधुरा बुद्धी ।  
 सव्वुत्तमो विवेगो अणुत्तर तत्त दसित्त ॥  
 ज जीव-दयान-रम्मे धम्मे कएण जणण कय कम्भे ।  
 समापवग्ग पुर-मग्ग-दसणे तुह मण लीण ॥

कुमारपालस्य  
 सर्वमानसगरेषु  
 राजादेशप्रेषणेन  
 जीवदयाप्रवर्तना ।

तत्रो रत्ना रायाएस पेसणेण सव्व गाम-नगरेसु अमारि  
 धोसणा पडह नायण पुव पवत्तिथा जीव-दया ।  
 गुरुणा भणिओ राया—महाराय । दुप्परिधया  
 पाएण मस गिद्धी । धन्नो तुम भायण सकल कल्लाणाण  
 जेण कया मस निवित्ती ।

राज्ञो मासगि  
 त्याग ।

ता सम पालेज्जसु मस निर्वित्ति नरिंद । जा जीव ।  
 सम अपालयतो कुद्धो ष दुह लहइ जीवो ॥

पृष्ठ ४२

( कुन्दकयानरुपानुसन्नेयम् )

जो पुण नियममरुड पालिज्ज अवज्ज-वज्जणुज्जुत्तो ।  
 सो पुरिसो पर लोए सोक्खमरुड लहइ नूण ॥  
 जो य न करेज्ज नियम निद्धम्मो जो कय च भजिज्जा ।  
 सो मस भोग गिद्धो नरयाइ-कयत्यण लहइ ॥

पृष्ठ ४७

ता महाराय । जुत्त तुमए कय ज सत्तए महा  
 वसणाण हुवे पारद्धी मस च परिचत्ताणि । सेसाणि  
 वि सव्वाणत्थ निजधणाणि परिहरियव्वाणि । तत्थ—  
 ज कुल कलक मूल गुरु लज्जा-सच्च-सोय पडिक्कल ।  
 धम्मत्थ काम-चुक्क दाण दया भोग परिसुक्क ॥  
 पिय माय भाय-सुय भज्ज मोसण सोसण सुह जलाण ।  
 सुगइ पडिवन्स भूय त जूय राय । परिहरसु ॥  
 जूय-पसत्तो सत्तो समत्त विचत्स कुणइ विद्धत्स ।  
 हारिय असेस रज्जो इह दिहत्तो नलो राया ॥

( ध्रुतविषये नलचरितमत्रानुसन्धेयम् )

राजो ध्रुतपरि-  
त्यागः । राज्येऽपि  
राजादेशेन  
तन्निषेधः ।

एवं सोऊण भणियं रत्ना भयवं ! न मए  
अक्खाइ-जूएण कीलाभेत्तं पि कायव्वं । गुरुणा  
वुत्तं महाराय ! जुत्तं पुम्हारिसाणं विणिज्जिय-  
अक्खाणं अक्ख-जूय-वज्जणं । मंतीहिं वित्रत्तो  
राया देव ! देवेण ताव सयं परिचत्तं एवं, अओ  
सव्वत्थ रजे निवारिज्जत्ति । रत्ना वुत्तं  
एवं करेह । 'आएसो पमाणं' ति भणंतेहिं तेहिं  
तहेव कयं । गुरुणा भणियं सन्नाणत्थनिवंगण  
परि-हरसु पर-रमणि-सेवणं ।

पृष्ठ ७६.

पृष्ठ ७७.

जओ

कुल्ल कलंकित मलिउ माहापु,  
मलिणीकय सयण-मुह,  
दिउ हत्थु नियगुण-कडप्पह,  
जगु झंपिओ अवजसिण,  
वसण-विहिय सन्निहिय अप्पह ।

दूरह वारिउ भट्ट तिणि ठक्किउ सुगई-दुवारु ।  
उभय-भेवुम्मड-दुक्ख-करे कामिउ जिण परदारु ॥  
सरहस-नमिर-नरेसर-चूडा-चुंविज्जमाण-चलणो वि ।  
पर-महिलमहिलसंतो पज्जोओ वंगणं पत्तो ॥

( पारदार्ये प्रद्योतकथाऽत्रानुसन्धेया )

वेश्या-परदारा-  
गमन-परित्यागः ।

रत्ना वुत्तं भयवं ! मूलाओ चिय मए परित्थीओ ।  
दूरं भयंकरीओ भुयंगमीओ व्व चत्ताओ ॥  
पर रमणि-पसत्त-मणो पाएण जणो न को वि मह रजे ।  
गुरुणा भणियं धन्नो सि जो परित्थी-नियत्तो सि ॥  
कमलाण सरं रयणाण रोहणं तारयाण जहा गयणं ।  
परदार-निवित्ति-वयं वन्नंति गुणाण तह ठाणं ॥  
अह गुरुणा वागारियं वेसा-वसणं नरिद ! मुत्तव्वं ।  
द्विणस्स विणासयरं जं कमल-वणस्स तुहिणं व ॥  
जं नीर-रासि-महणं व कालकूडं जणेइ खयरोगं ।  
कवलेइ कुलं सयलं जं राहु-मुहं व ससि-विंवं ॥  
धूमो व्व चित्त-कम्मं जं गुण-गणमुज्जलं पि मलिणेइ ।  
जं दोसाण निवासो वस्मिय-विवरं व भुयगाणं ॥

पृष्ठ ८३.

पृष्ठ ८४.

वेसा-वसणासतो तिवग्ग मूल विणासिउ जत्थ ।

पच्छा पच्छायावेण लहइ सोय असोओ व्व ॥

( अशोककथानकमनानुसन्धेयम् )

रत्ता भणिय—भयव । वेसासु मण जह पि न करिस्स ।

पृष्ठ ९२

गुरुणा भणिय भवउ उत्तम पुरिस्सत्त जुत्तमिण ॥

सपय मज्ज-वसण दोसे सुणसु—

मद्यपानवर्ज

नच्चइ गायइ पइसइ पणमइ परिभमइ सुयइ वत्थ पि ।

नम् ।

तूसइ रुसइ तिकारण पि मइरा मउम्मत्तो ॥

जणणि पि पिययम पिययम पि जणणि जणो विभावतो ।

मइरा-मएण मत्तो गम्मागम्म न याणेइ ॥

न हु अण्ण पर विसैस विद्याणए मज्ज पाण मूढ मणो ।

उहु मत्तइ अप्पाण पहु पि निव्वत्थ जेण ॥

वयणे पसारिए साणया विवरम्ममेण मुत्तति ।

एह पडिय-सवस्स व दुरप्पणो मज्ज मत्तस्स ॥

धम्मत्थ काम विग्ग विहणिय मइ कित्ति कति मजाय ।

मज्ज सव्वेसि पि हु भवण दोसाण किं वहुणा ? ॥

ज जायवा स-सयणा स परिथणा स विहवा स नयरा य ।

निच्च सुरा पसत्ता रय गया त जए पयड ॥

( यादवकथानकमनानुसन्धेयम् )

एव नरिंद । जाओ मज्जाओ जायवाण सव्व-क्खओ ।

पृष्ठ १०५

ता रत्ता नियरजे मज्जपविच्ची वि पडिसिद्धा ॥

इण्हि नरिंद । निमुणसु कहिजमाण मए समासेण ।

वसणाण सितो रयण व सत्तम चोरियावसण ॥

पर-दव्व-हरण पाव दुमस्स वण हरण मारणाईणि ।

वसणाइ कुसुम नियरो नारन दुम्प्याइ फलरिद्धी ॥

जग्गतो सुत्तो वा न लहइ सुत्त दिणे निसाए वा ।

पृष्ठ १०६

सका छुरियाए छिजमाण हियओ धुव चोरो ॥

ज चोरियाए दुक्ख च वयण सूखरोवण प्पमुह ।

एत्थ वि लहेइ जीवो त सव्व जणस्स पच्चप्प ॥

दोहग्गमाच्छेय परामव विभव भसमन्न पि ।

ज पुण परत्थ पावइ पाणी त केत्ति कहिमो ॥

हरिजग परस्स धण कयाणुतावो समप्पए जइ वि ।

तह वि हु लहेइ दुक्ख जीवो वरुणो व्व परलोए ॥

( वरुणकथानकमत्रानुसन्धेयम् )

चौर्य-मृतधना-  
पहरणनिषेधः ।

रत्ना भणियं भयवं ! पुत्रं पि मए अदिन्नमन्नधणं ।

पृष्ठ ११४.

न कयावि हु गहियवं निय-रज्जे इय कओ नियमो ॥

जो उण कयाइ कस्स वि कयावराहस्स कीरण दंडो ।

सो लोय-पालण-निमित्तमव्वत्था हवइ इहरा ॥

जं च रुयंतीण धणं सहंत-पीडा-निबंधणत्तेण ।

बहु-पाव-बंध-हेउं अओ परं तं पि वज्जिस्सं ॥

गुरुणोक्तं

न यन्मुक्तं पूर्वं रघु-नधुष-नाभाग-भरत-

प्रभृत्युर्वीनाथैः कृतयुगाकृतोत्पत्तिभिरपि ।

विमुञ्चन् संतोषात्तदपि रुदतीवित्तमधुना

कुमार-क्षमापाल ! त्वमसि महतां मस्तकमणिः ॥

इय सोमप्पह-कहिए कुमारनिव- हेमचंद-पडिबद्धे ।

जिण-धम्म-प्पडिबोहे समत्थिओ पढम-पत्थावो ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे प्रथमः प्रस्तावः ॥

## अथ द्वितीयः प्रस्तावः ।

राज्ञो देवपूजो-  
पाशितविषयको  
पदेश ।

अत्र च सुणसु पत्थिव । जीवन्त्याल्लभणो इमो धम्मो । पृष्ठ ११६  
जेण सय अणुचिन्नो कहिओ अ जणस्स हिअ हेउ ।  
सो अरहतो देवो असेस रागाद्वोस-परिचत्तो ।  
सन्वनू अवितह सयल-भाव पडिवायण पहाणो ॥  
रागाइ जुओ रागाइ परवस रक्खित पर न एमो ।  
नहि अण्णणा पलितो पर पलित निवारेइ ॥  
धम्मा धम्मसरूप सकर कहिउ कह अस वनू ।  
रूप विसेस वोत्तु अस्थि किमधस्स अहिमारो ॥  
परमस्य अरहतो वि होइ देवो त्ति जुत्तिरितमिण ।  
गयणस्स वि देवत्त अणुमन्नह अन्नह किं न ॥  
जो अरहत देव पणामर झाएइ निवमचेइ ।  
सो गयपावो पावेइ देवपालो व्व कल्लाण ॥

( अत्र देवपालरूपानकादिकान्यनुसन्धेयानि )

कुमारपालनारित  
कुमारविद्यापदि  
जैनमन्दिर  
वर्णनम् ।

अपइ कुमर तरिदो—मुणिंद । तुह देसणामवरसेण ।  
ससित्त सब तणुणो मह नट्टा मोह विस मुच्छा ॥  
मुणिय मए इयाणि अ देवा जिणवर चउव्वीस ।  
जे राग-द्वोस मय-मोह कोह-लोहेहिं परिचत्ता ॥  
नवर पुव्व पि मए भद्दग भाव प्पहाण चित्तेण ।  
पडिहय पाव पवेस लद्ध पुग्हाण उवएस ॥  
सिरिमाळ वस अवयस मत्ति-उदयण समुद-चदस्स ।  
मइ निजिय सुरसुरणो धम्म हुम-आलवालस्स ॥  
नयवत सिरो मणिणो विवेय माणिक-रोहणगिरिस्स ।  
सच्चरिय कुसुम तरुणो वाहडदेवस्स मत्तिस्स ॥  
जय पायड वायड कुलनायणालकार-चद-सूराण ।  
गग्ग तणयाण तह सज्जदेव सनाण सेट्ठीण ॥  
दारुण य आएस 'कुमरविहारो' करविओ एत्थ ।  
अट्ठावओ व्व रम्मो चउव्वीस जिणालओ तुगो ॥  
कणयामलसार-पहारिं पिजरे जम्मि मेरुसारिच्छे ।  
रेहति केउदडा कणय मया कण रूपस्स व्व ॥  
स्तम्मै कन्दलितेव काच्चनमयैरुत्कृष्ट-मृदाशुको

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लोचैः पलवितेव तैः कुसुमितेवोच्चूलमुक्ताफलैः ।  
 सौवर्णैः फलितेव यत्र कलशैराभाति सिक्ता सती  
 श्रीपार्श्वस्य शरीरकान्तिलहरीलक्ष्णेण लक्ष्मीलता ॥  
 पासस्स मूलपडिमा तिम्मविद्या जत्थ चंदकंतमई ।  
 जण-तथण-कुवलउल्लास-कारिणी चंद-मुत्ति व्व ॥  
 अत्राओ वि बहुयाओ चाभीयर-रूप-पित्तलमईओ ।  
 लोयस्स करस न कुणंति विम्हयं जत्थ पडिमाओ ॥  
 संपइ देव-सरुवं सुणिज्जण समुल्लसंत-सुह-भावो ।  
 तित्थयर-भंदिराई सव्वत्थ वि कारविस्सामि ॥  
 तत्तो इहेव नयरे कारविओ कुमरवाल-देवेण ।  
 गरुओ 'तिहुण-विहारो' गयण-तलुत्तमण-क्खंभो ॥  
 कंचणमय-आमलसार-कलस-केउप्पहाहि पिंजरिओ ।  
 जो भन्नइ सच्चं चिय जणेण मेरु त्ति पासाओ ॥  
 जस्सि महप्पमाणा सव्वुत्तम-नीलरयण-  
 मूल-पडिमा निवेणं निवेसिया नेमित्तं प्रथमं  
 कुसुमोह-अचिया जा जणाण काउं पणिद्धं प  
 गंगा-तरंग-रंगंत-चंगिमा सहइ जउण व्व  
 वट्टंताण जिणाणं रिसह-प्पमुहाण जत्थ चउवीसा ।  
 पित्तलमय-पडिमाओ काराविद्या देवउलियासु ॥  
 एवमइकंताणं तह भावीणं जिणाण पडिमाओ ।  
 चउवीसा चउवीसा निवेसिया देवउलियासु ॥  
 इय पयडिय-धय-जसडंवराहिं वाहत्तरीइ जो तुंगो ।  
 सप्पुरिसो व्व फलाहिं अलंकिओ देवकुलियाहिं ॥  
 अन्नेवि चउवीसा चउवीसाए जिणाण पासाया ।  
 कारविद्या तिविहार-प्पमुहा अवरे वि इह बहवो ॥  
 जे उण अन्ने अन्नेसु नगर-गामाइएसु कारविद्या ।  
 तेसि कुमर-विहाराण को वि जाणइ न संखं पि ॥  
 अह गुरुणा वागरियं देव-सरुवं जहडियं तुमए ।  
 मुणियं, भरिद ! संपइ गुरु-तत्तं तुज्झ अक्खेमि ॥  
 अत्थमिएसु जिणेसुं सूरुसु व हरिय-भोह-तिमिरुसु ।  
 जीवाइ-पयत्थे दीवओ व्व पयडइ गुरु च्चेय ॥  
 गुरु-देसणा-वरत्त वर-गुण-गुच्छं विणा गहीराओ ।  
 संसार-कूव-कुहराउ निगमो नत्थि जीवाणं ॥

गुरुत्वोपदेशः ।

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गुरुणो कारुण्यं धनस्त देसणा पय मरेण सिताण ।  
भविष्य दुमाण विज्ञाद् ज्ञप्ति मिच्छत्तदावग्गी ॥  
जो चत्त-सव्व-सगो जिइदिओ जिय परीसह कसाओ ।  
निम्मल-सील गुणद्धो सो ज्ञेय गुरु न उण अन्नो ॥  
नरय गइ गमण जुग्गे कए वि पावे पएसिणा रत्ता ।  
ज अमरत्त पत्त त गुरु पाय-प्पसाय फल ॥

(अत्र भद्रेश्वराजादीना कथा अनुसन्धेयाः)

गुरुसेवाफले सम्प्र चितामणि कप्पहुम कामदुद्धाईणि दिव्व-वत्थूणि । पृष्ठ १६६  
तिष्ठपोदाहरणम् । जण-वच्छियत्थ नरणे न गुरुणि गुरु प्पसायाओ ॥  
जो पेच्छिऊण पावति पाणिणो भणुय तियस सिद्धि-सुह ।  
कण्णा-कुल-भवणाण ताण गुरुण कुणह सेव ॥  
दमगो वि पुव्व-जम्मे ज महिक्क निवह नमिय पय कमलो ।  
जाओ सपइ राजो त गुरु चलणाण माहप्प ॥

(अत्र सम्प्रतिष्ठकथाऽनुसन्धेया)

सम्प्रतिष्ठपदेरिव इय सपइ निव चरिय निसामिय हेमसूरि पट्ट पासे । पृष्ठ १७४  
कुमारपालस्य राया कुमारवालो तहेव कारवइ रहजत्त ॥  
रययानोत्सव त जहा—  
वरणम् । नच्चत्त-मणि चक्क विसाल वलि थाल सकुल राया ।  
कुणइ कुमार विहारे सासय अट्टाहिंया-महिम ॥  
नट्टट्ट कममट्ट वि दिणाइ सयमेव जिणवर प्हविउ ।  
गुरु हेमचद पुरओ कथजली चिद्धइ नरिंदो ॥  
अट्टम दिणम्मि चित्तस्स पुण्णिमाए चत्थ पहरम्मि ।  
नीहरइ जिण रहो रवि रहो व्व आसाओ पयउतो ॥  
प्हविय विलित्त कुसुमोह अचिय तत्थ पासजिण पडिम ।  
कुमर विहार-दुवारे महायणो ठउइ रिद्धी ॥  
तूर रव भरिय भयणो स रहस नच्च चारु तरुणि-नाणो ।  
सामत्त मत्ति सहिओ वच्चइ निव मदिमम्मि रहो ॥  
राया रहत्थ पडिम पट्टसुय कणय भूसणाईहिं ।  
सयमेव अचिउ कावेइ विविहाइ नट्टाइ ॥  
तत्थ गमिऊण यणिं नीहरिओ सीह वार बाहिंमि ।  
ठाइ पवचिय धय-तडवम्मि पड मडवम्मि रहो ॥ पृष्ठ १७५  
तत्थ पहाए राया रह जिण पडिमाइ विरहउ पूय ।

चउविह-संध-समकलं सयमेवारत्तियं कुणइ ॥  
 तत्तो नयरम्मि रहो परिसकइ कुंजरेहिं जुत्तेहिं ।  
 ठाणे ठाणे पड-मडंवेसु विडलेसु चिट्ठंतो ॥

किञ्च

प्रेङ्खन्मण्डपमुल्लसद्ध्वजपटं नृत्यद्वधूमण्डलं  
 चच्चन्मच्चमुदच्चदुच्चकदलीस्तम्भं स्फुरत्तोरणम् ।  
 विध्वजैतरयोत्सवे पुरमिदं व्यालोकितुं कौतुका-  
 ल्लोका नेत्रसहस्रनिर्मितिकृते चक्रुर्विधेः प्रार्थनाम् ॥  
 एवं अट्ट-दिणाइं रह-जत्तं जणिय-जण-चमकारं ।  
 कुणइ जहा कुमर-निवो तद्देव आसोयन्मासे वि ॥  
 जंपइ नियन्मंडलिए एवं तुवमे वि कुणह जिणधम्मं ।  
 ते निय-निय-नयरेसुं कुमर-विहारे करावन्ति ॥  
 विरयन्ति वित्थरेणं जिण-रह-जत्तं कुणन्ति मुणि-भत्ति ।  
 तत्तो समगामेयं जिणधम्म-भयं जयं जायं ॥  
 अन्न-दिणगिग मुणिदो कुमर-विहारे कुमारवालस्स ।  
 चउविह-संध-समेओ चिट्ठइ धम्मं पयासंतो ॥  
 बहु-विह-देसेहिंतो धणवंतो तत्थ आगओ लोओ ।  
 पट्टंसुय-कणय-विभूसणेहिं काऊण जिणपूयं ॥  
 कणय-कमलेहिं गुरुणो चलण-जुयं अच्चिऊण पणमेइ ।  
 तत्तो कयंजलिउडो नरवइणो कुणइ पणिवायं ॥  
 तो पत्थिवेण भणियं किमत्थमेत्थाऽऽगओ इमो लोओ ? ।  
 एक्केण सावएणं भणियमिणं सुण महाराय ! ॥  
 पूर्वं वीरजिनेश्वरेऽपि भगवत्याख्याति धर्म स्वयं  
 प्रज्ञावत्यमयेऽपि भन्निणि न या कर्तुं क्षमः श्रेणिकः ।  
 अल्लेशेन कुमारपालनृपतिस्तां जीवरक्षां व्यधा-  
 ल्लब्ध्वा यस्य वचःसुधां स परमः श्रीहेमचन्द्रो गुरुः ॥  
 तत्पादाभ्युजपांशुभिः प्रथयितुं शुद्धिं परमात्मन-  
 स्तद्वक्त्रेन्दुविलोकनेन सफलीकर्तुं निजो लोचने ।  
 तद्वाक्यामृतपानतः अवणयोराधातुमत्युत्सवं  
 भक्त्युत्कर्षकुतूहलाकुलमन्ता लोकोऽयमत्रागतः ॥  
 ता नरनाह ! कयत्था अम्हे, अम्हाण जीवियं सहलं ।  
 जहिं नमिओ मुणिदो पच्चक्खो गोयमो व्व इमो ॥  
 जिणधम्मे पडिबत्ती दूसम-समए असंभवा तुङ्ग ।

देसतर-द्विर्द्वि सौड दिक्क य पचक्ख ॥

संपइ वचिस्सामो सुरदु-देसमि तित्थ-नमणत्थ ।

अन्न समयमि होही मग्गेसु किमेरिस सुत्थ ? ॥

कुमारपालत्थ

रत्ता भणिय—भयव ! सुरदु-विसयमि अत्थि किं तित्थ ? ।

तीर्ययाना

तो गुरुणा वागारिय—पत्थिव ! दो तत्थ तित्थाइ ॥

करणम् ।

जत्थ सिरि उसभसेणो पढम-जिणिदस्स गणहो पढमो ।

सिद्धि गओ तमेक्क सत्तुजय पव्वओ तित्थ ॥

वीय तु उज्जयतो नेमिजिणिदस्स जमि जायाइ ।

कल्लाणाइ निक्खमण-नाण नि नाण गमणाइ ॥

रत्ता भणिय भयव ! अह पि तित्थाण ताण नमणत्थ ।

वचिस्सामि अवस्स, गुरुणा भणिय इम जुत्त ॥

ज तित्थ वदणेण सम्मत्त थिरत्तमत्तणो होइ ।

तप्पूयणेण जायइ अधिरस्स धणस्स सहलत्त ॥

अन्नेसि पि जणाण सद्धा बुद्धी कया हवइ वाढ ।

सेवति परे वि धुव उत्तम जण सेविय मग्ग ॥

इय गुद-वयण सौड राया पसरिय अनुच्छ-उच्छाहो ।

सम्माणिउ विसज्जइ देसतर-सतिय लोय ॥

सोहण दिणे सय पुण चलिओ चउरग सेत्त परियरिओ ।

चउ विह-सघ-जुण्ण गुरुणा सह हेम-चदेण ॥

ठाणे ठाणे पट्टसुएहि पूय जिणाण सो कुणइ ।

किं तत्थ होइ थेव जत्थ सय कारओ राया ॥

तत्तो कमेण रेवय पव्वय हिट्ठे ठियस्स नयरस्स ।

गिरिनयरस्सासन्ने गतु आवासिओ राया ॥

तत्थ नरिदेण दसार मडवो मुवण मडणो दिक्को ।

तह अक्खलाडय-सहिओ आवासो उग्गसेणस्स ॥

गिरिनगर

विम्बिय मणेण रत्ता मुणि नाहो पुच्छिओ किमेय ति ।

वर्णनम् ।

मणइ गुरू गिरिनयर ठाणमिण उग्गसेणस्स ॥

वारवईए पुरीए समुद्विज-नादणो दस दसारा ।

आसि असि भिन्न-अरिणो जायव कुल विज्ज गिरि-करिणो ॥

तत्थ दसमो दसारो वसुदेवो तस्स नवणो कण्हो ।

सो आसि तत्थ राया ति खड महि मडलस्स पहू ॥

पुत्तो समुद्विजयस्स आसि कुमरो अरिदुत्तेमि ति ।

वावीसइमो तित्थकरो त्ति चारि-त्त कय चित्तो ॥

अविसय तण्हो कण्हो-नरोहओ उग्गसेण राय सुय ।

राश्मईं परिणेतुं सो चलितो रहवराखुडो ॥  
 करि-तुरय-रहारुडेहिं कण्ह-पमुदेहिं पवर-सयणेहिं ।  
 सहिओ समागओ उगसेण-निव-मंदिरासन्नं ॥  
 सोऊण करुण-सदं जा दिट्ठि देइ तत्थ ता नियइ ।  
 रुद्धे पसु-सस-सूअर-उर-भ-हरिणाइणो जीवे ॥  
 तस्सइ-जग्गिय-दओ किमिमे रुद्ध त्ति पुच्छए कुमरो ।  
 तो सारहिणा भणियं कुमार ! सुण कारणं एत्थ ॥  
 हणिउं इमे वराए इमाण मंसेण भोयणं दाही ।  
 तुज्झ विवादे वेवाहियाण सिरि-उगसेण-निवो ॥  
 तो भणियं कुमरेणं धिद्धी ! परिणयणमेरिसं जत्थ ।  
 भव-कारागार-पवेस-कारणं कीरए पावं ॥  
 भोगे भुयंग-भोगे व्व भीसणे दूरओ लहं सुतुं ।  
 संसार-सागरुत्तरण-संकमं संजमं काहं ॥  
 तो वज्जरिथं इमिणा इत्तो सारहि ! रहं नियत्तेसु ।  
 चालेसु मंदिरं पइ तेणावि तहेव तं विहियं ॥  
 दट्ठं कुमरमुवितं रवि व नलिणी विसट्ट-मुह-कमला ।  
 जा आसि पुव्वमिणिह तु पिच्छिउं तं नियत्तं सा ॥  
 राश्मईं खेय-परा परसु-नियत्त व्व कप्प-रुक्ख-लया ।  
 मुच्छा-निमीलियच्छी सहस त्ति महीयले पडिया ॥  
 सत्थी-कथा सहीहि वाह-जलाविल-विलोयणा भणइ ।  
 हा ! नाह ! किमवरद्धं मए जमेवं नियत्तो सि  
 जइ वि तुमए विमुक्का अहं अहन्ना तहा वि मह नाह ! । पृष्ठ १७८.  
 तुह चलण चिय सरणं ति निच्छिउं सा ठिया चाला ॥  
 दाऊण वच्छरं दाणमुज्जयते पवन्न-चारित्तो ।  
 चउ-पन्नास-दिणंते लहइ पहू केवलं नाणं ॥  
 तो नगरागर-गामाइएसुं पडिवोहिऊण भविय-जणं ।  
 सो वास-सहरसाऊ इहेव अयले गओ मुक्खं ॥  
 रत्ता भणियं भयवं ! अज्ज वि तक्काल-संभवं किमिमं ।  
 चिट्ठइ दसार-मंडव-पमुहं तो जंपियं गुरुणा ॥  
 तक्काल-संभवं जं तं न इमं किं तु थेव-काल-भवं ।  
 तमिमं पुण जेण कयं कहेमि तं तुज्झ नर-नाह ! ॥  
 पादलिखरि- गुरु-नागहत्थि-सीसो चालो वि अ-वाल-मइ-गुणो सुकई ।  
 वर्णनम् कइया वि कंजियं धेतु-मागओ कहइ गुरु-पुरओ ॥

अव ( ? ) तनच्छीए अपुष्णिम पुष्पदत्त पतीए ।  
नव सालि-कजिय नव वट्टइ कुडएण मे दिन्न ॥  
गुरुणा भणिओ सीसो वच्छ । पलितोसि ज पढसि एव ।  
सीसो भणइ पसाय कुरु मह आया-र-दाणेण ।  
एव ति भणइ सूरी तो पालितो जणेण सो वुत्तो ।  
जाओ य सुय समुद्धो आयरिओ विविह सिद्धि-जुओ ॥  
काकण पाय लेय गयणे सो भमइ नमइ तित्थाइ ।

नागार्जुनमिक्षु  
वर्णनम् ।

सुणइ सुरद्ध-निवासी भिक्खू नागज्जुणो एव ॥  
सो पत्यइ पालित पयच्छ । निय पाय-लेव सिद्धि मे ।  
गिण्ह मह कणय सिद्धि, तत्तो पालितओ भणइ ॥  
निक्किचणस्स किं कचणेण किं चत्थि मे कणय-सिद्धी ।  
तुह पाय-लेय सिद्धि च पाव हेउ त्ति न कहेमि ॥  
तो कय-सावय-एवेण भिक्खुणा आगयस्स गिरिनयरे ।  
गुरुणो गुरु भत्तीए जलेण पक्खालिया चलणा ॥  
पय-पक्खालण सलिलस्स गधओ ओसहीण नाकग ।  
समुत्तर सय तेण पाय लेवो सय बिहिओ ॥  
तवसओ गयणे कुक्कुडो व्व उप्पडइ पडइ पुण भिक्खू ।  
तो कहइ जहावित्त गुरुणो तेणावि तुट्ठेण ॥  
भणिओ भिक्खू तदुल-जलेण कुरु पाय ऐयमेय ति ।  
कुणइ तह चिय भिक्खू जाया नह गमण लद्धी से ॥  
पालितयस्स सीसो व्व कुणइ नागज्जुणो तओ भत्ति ।  
नेमि चरियाणुगारण सव्व पि कय इम तेण ॥  
त सोउ भत्ति परो नरसरो नेमिनाह-नमणत्थ ।  
गिरिमारुहिउ वट्टइ तो भणिओ हेमसूरीहिं ॥  
नर-वर । विसमा पज्जा अओ तुम चिट्ठ चडउ सेस-जणो ।  
लहदिसि पुत्र सनो व्व भावओ इह ठिओ वि तुम ॥  
तो रत्ता पट्टविद्या पडुणो पूया पहण जण हत्थे ।  
तत्थ ठिएणावि सय गुरु भत्तीए जिणो नमिओ ॥  
अह जिण महिम काउ अवयरिए रेवयाओ सयल जणे ।

पृष्ठ १७९.

कुमारपालस्य शत्रु

चलिओ कुमारवालो सत्तुजय तित्थ नमणत्थ ॥

जयतीर्थयात्रा

पत्तो तत्थ कमेण पालित्ताणमि कुणइ आनास ।

वर्णनम् ।

अह कुमरतरिंदो हेमसूरिणा जपिओ एव ॥

पालित्ताण गामो एमो पालित्तयस्स नामेण ।

नागज्जुणेण ठविओ इमस्स तित्थस्स पुज्जत्थं ॥  
 पुहइ-पइट्ठाण-भरुयच्छ-मन्नखेडाइ-निवडणो जं च ।  
 धम्मे ठविया पालित्तएण तं कित्थियं कहिमो ॥  
 सत्तुंजयमारुढो राया रिसहस्स कुण्ड गुरु-भत्ति ।  
 सो पासायं दट्ठुण विम्हिओ जंपिओ गुरुणा ॥  
 बाहड-महत्तमेणं उद्धरिओ एस तुह पसाएण ।  
 तिहुयण-भरणुचरिउ व्व पुंजिओ सहइ तुज्ज जसो ॥  
 तो उत्तरिउं सत्तुंजयाओ निय-नयरमागओ राया ।  
 उज्जिते नेमिजिणो न मए नमिओ त्ति झूरइ ॥  
 जंपइ सहा-निसत्रो सुगमं पज्जं गिरिम्मि उज्जिते ।  
 को कारविउं सक्को !, तो भणिओ सिद्धवालेण ॥  
 प्रप्ता वाचि प्रतिप्ता जिनगुरुचरणाम्भोजभक्तिर्गिरिप्ता  
 श्रेष्ठानुष्ठाननिष्ठा विषयसुखरसास्वादसक्तिस्त्वनिष्ठा ।  
 बंहिप्ता त्यागलीला स्वमतपरमतालोचने यस्य काष्ठा  
 धीमान्नाम्रः स पद्यां रचयितुमचिरादुज्जयन्ते नदीणः ॥  
 युक्तं त्वयोक्तमित्युक्त्वा पद्यां कारयितुं नृपः ।  
 पुत्रं श्रीराणिगस्याम्रं सुराष्ट्राधिपति व्यधात् ॥  
 यां सोपानपरम्परापरिगतां विश्रामभूमीयुतां  
 स्रष्टुं विष्टपसृष्टिपुष्टमहिमा प्रह्लापि जिह्वायितः ।  
 मन्दस्त्रीस्थविराभर्मादिसुगमां निर्वाणमार्गोपमां  
 पद्यांमात्रचमूपतिर्मितिनिधिनिर्मापयामास ताम् ॥  
 इय सोमप्पह-कहिए कुमारनिव-हेमचंद-पडिवद्धे ।  
 जिणधम्म-प्पडिवोहे समत्थिओ वीय-पत्थावो ॥

पृष्ठ १८०.

इत्याचार्यश्रीसीमप्रभविरचिते कुमारपालप्रतिबोधे द्वितीयः प्रस्तावः ॥

## अथ तृतीयः प्रस्तावः ।

कुमारपालः ५५

अहं जपइ मुनिनाहो जीव-दया-लक्षणस्तस्य धम्मस्तस्य ।

पृष्ठ १८१

दानोपदेशः ।

कारणं भूय भणिय दानं परं दुक्ख-दलणं ति ॥

नो तेसिं कुवियं वं दुक्खमरिणं आलोयए सम्मुहं

नो मिह्दे घरं कमरुण्डिया दासिं च तेषिं सिरी ।

सोहगा-गुणां चयति न गुणाऽऽनद्धं च तेषिं तणुं

जे दानमिं समीहियत्यं जणणे कुञ्जति जत्तं जणा ॥

दानं पुणं नाणां ऽभयं धम्मोवट्ठमं भेयओ तिविहं ।

रयणं त्तयं वं सगां पवगा-सुहंसाहणं भणियं ॥

नाणं तत्थं दु-भेयं मिच्छा-न्नाणं च सम्मं नाणं च ।

जं पावयवित्तिं करं मिच्छा-न्नाणं तम-प्पायं ॥

तं च इमं वेज्जयं जोइसत्थं रसं वाउवायं कामाणं ।

तहं नट्ठ-सत्थं विगाहं मिगायाणं पल्लव-सत्थं ॥

जं जीव-दया-मूलं समग-ससार-मग-पडिकूलं ।

भाव-रिउं हियं सुलं तं सम्मं नाणमुद्दिट्ठं ॥

तं पुणं दुवालसगं नेयं सव्वज्जुणां पणीयं ति ।

मोक्ख-त्तरुं नीयं भुओ धम्मो दियं वुच्चए जत्थं ॥

किञ्च—

सम्मत्तं परिगाहियं सम्मं सुयं लोइयं तु मिच्छं सुयं ।

आसज्जउं सोज्जारं लोइयं लोउत्तरे भयणा ॥

नाणं पि तं न नाणं पाव-मई होइ जत्थं जीवाणं ।

न कयामिं फुरइ रयणीं सूरमिं समुग्गाए सत्ते ॥

नाणं मोह-महधयार-लहरीं सहारं सूरग्गामो

नाणं दिट्ठ-अविट्ठं इट्ठं पडणां सरुण्णं कण्णं हुमो ।

नाणं दुज्जयं कम्मं कुञ्जर-घडा-पचत्तं पचाणधो

नाणं जीव-अजीव-वत्थुं विसर-स्सालोयणे लोअणं ॥

नाणेण पुञ्जं पावा- जाणिउं ताणं कारणाइ च ।

जीवो कुणइ पवित्तिं पुञ्जे पावाओ विणियत्तिं ॥

पृष्ठ १८२

पुञ्जे पवत्तमाणो पावइ सगां पवग्ग-सोक्ख-पाइ ।

नारयं तिरियं दुहाणं यं मुच्चइ पावाओ विणियत्तो ॥

जो पढइ अउव्वं सो लहेइ तित्थकरत्तमन्नं भये ।

जो पुणं पढावइ परं सम्म-सुयं तस्सं किं भणिमो ॥



जो उण साहेजं भत्त-पाण-वर-वत्थ-पुत्थयाईहिं ।  
 कुणइ पढंताणं सो वि नाण-दाणं पयइडे ॥  
 नाणमिणं दिताणं गिण्हंताणं च सुक्ख-परदारं ।  
 केवल-सिरी सयं चिय नराण वच्छत्थले लुडउ ॥  
 सम्मं नाणेण वियाणिऊण एगिदियाइए जीवे ।  
 तेसिं तिविहं तिविहेण रक्खणं अभय-दाणमिण ॥  
 जीवाणमभय-दाणं जो देइ दया-वरो नरो तिन्नं ।  
 तस्सेह जीवलोए कत्तो वि भयं न संभवउ ॥  
 जं नव-कोडी-सुद्धं दिज्जइ धम्मिय-जणस्स अविमूढ ।  
 धम्मोवगाह-हेउं धम्मोवट्ठंभ-दाणमिणं ॥  
 तं असण-पाण-ओसह-सयणा-SSसण-वसहि-वत्थ-पत्ताउं ।  
 दायव्वं बुद्धि-मया भवन्नव्वं तरिउकामेण ॥  
 तं दायग-गाहग-काल-भाव-सुद्धीहिं चउहिं संजुत्तं ।  
 निव्वाण-सुक्ख-कारणमणंत-नाणीहि पन्नत्तं ॥  
 जो देइ निज्जरत्थी नाणी सद्धा-जुओ निरासंसो ।  
 मय-मुको जुगं जइ-जणस्स सो दायगो सुद्धो ॥  
 जो देइ धण-खेत्ताइं जइ-जणाणुचियमेअ-विवरीओ ।  
 सो अप्पाणं तह गाहगं च पाडेइ संसारे ॥  
 जो चत्त-सव्व-संगो गुत्तो विजिइंदिओ जिय-कसाओ ।  
 सज्जाय-ज्झाण-निरओ साहू सो गाहगो सुद्धो ॥  
 कम्म-लहुत्तणेण सो अप्पाणं परं च तारेइ ।  
 कम्म-गुरु अतरंतो सयं पि कह तारए अन्नं ॥  
 पुव्वुत्त-गुण-विउत्ताण जं धणं दिज्जाए कु-पत्ताण ।  
 तं खलु धुव्वइ वत्थं रुहिरेणं चिय रुहिर-लित्तं ॥  
 दिन्नं सुहं पि दाणं होइ कु-पत्तंमि असुह-फलमेव ।  
 सप्पस्स जहा दिन्नं खीरं पि विसत्तणमुवेइ ॥  
 तुच्छं पि सु-पत्तंमि उ दाणं नियमेण सुह-फलं होइ ।  
 जह गावीए दिन्नं तिणं पि खीर-त्तणमुवेइ ॥  
 दिन्नेण जेण जइया जइ-जण-देहस्स होइ उवयारो ।  
 भत्तीए तम्मि काले जं दिज्जइ काल-सुद्धं तं ॥  
 अप्पाणं मन्नंतो कयत्थमेगंत-निज्जरा-हेउं ।  
 जं दाणमणासंसं देइ नरो भाव-सुद्धं तं ॥  
 महया वि हु जत्तेणं वाणो आसन्न-लत्तखमहिगिच्च ।

मुक्तो न जाइ दूर इय आससाए दाण पि ॥  
मोक्षस्त्य ज दाण त पइ एसो विही मुजेयव्वो ।  
अणुक्का दाण पुण जिणेहि कथं वि न पडिसिद्ध ॥  
पत्तमि भत्ति जुत्तो जीवो समयमि थो नमवि णितो ।  
पावेइ पावचत्तो चदणनाल व्व कल्लाण ॥

( दानविषये चन्दनशालादीनां कथानकान्यत्राऽनुसन्नेयानि )

कुमारपालस्य हेम एव सोऽमुणि दाण वम्म-माहप्पमुह्मइ राया । पृष्ठ २११  
च द्रक्षरिं प्रति स्व भयव । गिण्हइ मह वत्थ पत्त भत्ताइय भिम्भ ॥  
एहे भिक्षाकरणत्रा तो वज्जरइ मुणिदो इम महागय । राय पिंडो त्ति ।  
राजपिण्ड भरहस्स व तुह भिम्भ न गिण्हउ कप्पइ जईण ॥  
हरेर्निषेधश्च ।

( राजपिण्डे भरतचक्रिकायाऽत्राऽनुसन्नेया )

इय गुरु-वागरिय भरह-चरियमायन्नि- कुण्ड राया । पृष्ठ २१९  
जइ मह भिम्भ न मुणीण कप्पए राय पिंडो त्ति ॥  
तत्तो भरहो व्व अह पि भोयण सावगाण विनरेमि ।  
गुरुणा तुत्त जुत्त अणुसरिउ उत्तम चगित्त ॥  
कुमारपालस्य सत्ता अह कारावइ राया कण कोट्टागार घय-घरोयेय ।  
गार पौषशालादि सत्तागार गरुयाइ भूसिय भोयण-सहाए ॥  
५२७भ । तस्सासन्ने रत्ता पारविथा विथउ-जुग उगसाला ।  
जिण उम्म हत्थि-साला पोसह साला जइविताला ॥  
तत्थ भिरिमाल-कुल-तह निसिन्नाहो नैमिणागु अगस्सो ।  
अभयकुमारो सेट्ठी कजो अहिट्ठायगो रत्ता ॥  
इत्थतरमि कवि चक्कट्टि सिरिवाल-रोहण भवेण ।  
बुह्मण चूडामणिणा पयपिय सिद्धवालेण ॥  
देव गुरु पूयण परो परोवयारुज्जओ दया पवरो ।  
दक्खो दक्खिन्न निही सच्चो सरलासओ एमो ॥

किञ्च—

क्षित्वा तोयनिधिस्तले मणिगण रत्नोत्कर रोहणो  
रेण्वाऽऽवृत्य सुवर्णमात्मनि दृढ वद्वा सुवर्णाचल । पृष्ठ २२०  
दमामध्ये च धन निधाय धनदो विभ्यत्परेभ्य स्थित  
किं स्यात्तै कृपणै समोज्यमखिलाधिभ्य स्वमर्थं ददत् ॥

ता जुत्तं देव ! कयं तुमए जं इत्थ धम्म-ठाणंमि ।  
 अभयकुमारो सेट्ठी एसो सव्वेसरो विहिजो ॥  
 घय-कूर-सुग्ग-मंडग-वंजण-वडयाइ-कय-चमकारं ।  
 सकार-पुव्वगं सावयाण सो भोयणं देइ ॥  
 वत्थाइं पसत्थाइं कुडुंव-नित्थारणत्थमत्थं च ।  
 एवं सत्तागारं कयं नरिंदेण जिण-धम्ममे ॥  
 इय जीव-दया-हेउं संसार-समुद्द-संतरण-सेउं ।  
 दाणं मोक्ख-निदाणं कहिऊण गुरू भणइ एवं ॥

शीलव्रतोपदेशः ।

जीव-दयं काउमणो मणुओ सीलं नरिंद ! पालिज ।  
 जम्हा जिणेहिं भणिओ मेहुण-सत्ताइ जीव-व्रहो ॥  
 रमणीय संगमे होइ मेहुणं तं धणं विणा न हवे ।  
 होइ धणं आरंभाओ तत्थ पुण नत्थि जीव-दया ॥  
 अगणिय-कज्जा-ऽकज्जा निरग्गला गलिय-उभय-लोय-भया ।  
 मेहुण-पसत्त-चित्ता किं पावं जं न कुव्वंति ॥  
 जलणो वि जलं जलही वि गोपयं पव्वओ वि सम-भूमी ।  
 भुयगो वि होइ माला विसं पि अमयं सुसीलाण ॥  
 आणं ताण कुणंति जोडिय-करा दास व्व सव्वे सुरा  
 मायंगाहि-जलग्गि-सीह-पमुह। वट्ठंति ताणं वसे ।  
 हुज्जा ताण कुओ वि नो परिभवो सग्गा-ऽपवग्ग-सिरी  
 ताणं पाणि-तलं उवेइ विमलं सीलं न लुपंति जे ॥  
 विप्फुरइ ताण किन्ती लहंति ते सग्ग-मोक्ख-सुक्खाइं ।  
 सीलं ससंक-विमलं जे सीलवइ व्व पालंति ॥

( अत्र शीलव्रते शीलवत्यादिकथानकान्यनुसन्धेयानि )

इय सील-धम्ममायन्निऊण भव-जलहि-तारण-तरंडं ।  
 संविग्ग-मणो राया गिण्हइ नियमं गुरू-समीवे ॥  
 अट्ठमि-चउदसी-पमुह-पव्व-दियहे सुनिच्चमेव मए ।  
 कायव्वं वंभवयं भयवं ! मण-वयण-काएहिं ॥

पृष्ठ २५३.

तपोव्रतोपदेशः ।

अह वागरियं गुरूणा- जीव-दया-कारणं तवं कुज्जा ।  
 छज्जीव-निकाय-वहो न होइ जम्हा कए तम्मि ॥  
 जह कंचणस्स जलणो कुणइ विसुद्धिं मलावहरणेणं ।  
 जीवस्स तहेव तवो कम्म-समुच्छेय-करणेण ॥  
 कम्माइं भवंतर-संचियाइं तुट्ठंति किं तवेण विणा ।  
 उज्झंति दवानलमंतरेण किं केण वि वणाइं ॥

अगणित-तनु पीडेहि तित्थयरहि तपो सय विहिओ ।  
 फहिओ ता तहि चिय तित्थयरत्तण निमित्तमिओ ॥  
 पुमुम-समाओ तियसि-चय रटि-तणा-ग्दिओ ।  
 जाणसु तत्र-वण मणी-रत्त सिय-सुत्त ५८५५ ॥  
 पावस वरिसाद तपो पुत्र भय अपिणीउ जा विहिओ ।  
 तद् पाय ओ तीसेस पुव्व-वयणत्तमत्तेहि ॥

( अत्र तपोव्रते रेखिण्यादीना यथा अनुस रेखा )

एव तत्र माह्व्य मुणिञ्च तपो नहि । पाय-ओ । ५८५५  
 सो य हो छम्मेओ अहि माओ य छ-मेओ ॥

त जहा—

अणसणमूणोपरिया वित्ती-सग्गेअ रत्त-भाओ ।  
 पाय रिरेमो सलीणया य य हो तपो होइ ॥  
 पा-रत्त विणओ वयाय ताव म-त्ताओ ।  
 क्षाण च उस्सगो वि य अहिमत्त-ओ तपो होइ ॥  
 रत्ता भणिय अट्टमि च-दसी-समुत्त पत्त दिवामु ।  
 जिण रत्ताण तिहीमु य सत्तोइ तत्र परिसामि ॥  
 एव पावस मेय तत्र भग्म अविग्गउ गुरु भग्ग ।  
 पावसविह नराहिच । मुण सपद भावणा भग्म ॥

पुमभावनो  
 वदेश ।

मुद्द भावणा-वगिओ जीवन्दय पालिउ रत्त-जीवो ।  
 एओ अमुद्द भावणा-ग गहिओ पाय न किं कुणइ ॥  
 वल्ल मिति जहित्थ सत्त ५८५५ अत्थाव-ओ विणा  
 सोह-गेण विणा मल्ल ५८५५ ण विणा सभम ।

स भावण विणा पुरवि-न्मण नद् विणा भोगण  
 एव धम्म-समुत्तम पि विवुत्ता । मुद्द विणा भावण ॥  
 सत्तम नय निमित्त कम्म वद्ध पत्त-पट्ठेण ।  
 असुहाइ भावणा-ण सुहाइ पुण पे-उल पत्त ।

( भावनाविषयेऽत्र प्रसन्नचन्द्रादीना कथानकान्यनुसन्धेयानि )

अह पु-उइ कुमर-नगराउ, मण मयाउ नियमण-सकलाउ । ५८५५  
 वह पीरहि पावस भावणा-उ, तो अस्स-उ गुरु घण गहिर नाउ ॥

त जहा—

भावना स्वरूप चतु जीविउ जुव्वणु घणु सरीर, जिम्ह ५ मल दल्ला विल्लु नीद ।  
 वर्णनम् । अहवा इहिय ज किं पि वल्लु, त स-उ अणि-उ हत्ता भिम्ह ॥

पिइ माय भाय सुकलत्तु पुत्तु, पहु परियणु मित्तु सिणेह-जुत्तु ।  
 पहवंतु न रक्खइ कोवि सरणु, विणु धम्मह अत्तु न अत्थि सरणु ॥  
 राया वि रंकु सयणो वि सत्तु, जणओ वि तणउ जणणि वि कलत्तु ।  
 इह होइ नडु व्व कुकम्मवंतु, संसार-रंगि वहु रूवु जंतु ॥  
 एकलउ पावइ जीवु जम्मु, एकलउ मरइ विटत-कम्मु ।  
 एकलउ परमवि सहइ दुक्खु, एकलउ धम्मिण लहइ मुक्खु ॥  
 जहि जीवह एउ वि अत्तु देहु, तहि णि न अत्तु धणु सयणु गेहु ।  
 जं पुण अणत्तु तं एक-चित्तु, अज्जेसु नाणु दंसणु चरित्तु ॥  
 वस-मंस-रुहिर-चम्मऽट्ठि-वद्ध, नव-छिडु-झरंत-मलावणद्ध ।  
 असुइ-स्सरूव-तर-थी-सरीर, सुइ वुद्धि कहवि मा कुणसु धीर ॥  
 मिच्छत-जोग-अविरइ-पमाय, मय-कोह-लोह-माया-कसाय ।  
 पावासव सन्नि इमे मुणेहि, जइ महसि मोक्खु ता संवरेहि ॥  
 जह मंदिरि रेणु तलाइ वारि, पविसइ न किंचि ढक्खि दुवारि ।  
 पिहियासवि जीवि तहा न पावु, इय जिणिहि कहिउ संवरु पहावु ॥  
 परवसु अत्राणु जं दुहु सहइ, तं जीवु कम्मसु तणु निजरेइ ।  
 जो सहइ सवसु पुण नाणवंतु, निज्जरइ जिइंदिउ सो अणंतु ॥  
 जहि जम्मणु मरणु न जीवि पत्तु, तं नत्थि ठाणु वालग-मत्तु ।  
 उट्ठा-ऽहो-चउदस-रज्ज-लोगि, इय चित्तसु निच्चु सुओवओगि ॥  
 सुह-कम्म-निओगिण कहवि लद्धु, वहु पावु करेविणु पुण विरुद्धु ।  
 जलनिहि-चुय-रयणु व दुल्लह वोहि, इय मुणिवि पमत्तु म जीव होहि ॥  
 धम्मो त्ति कहंति जि पावु पाव, ते कुगुरु मुणसु निदय-सहाव ।  
 पइ पुत्तिहि दुल्लहु सुगुरु-पत्तु, तं वज्जसु मा तुहु विसय-सत्तु ॥  
 इय वारह भावण सुणिवि राउ, मणमज्झि वियंभिय भव-विराउ ।  
 रज्जु वि कुणंतु चित्तइ इमाउ, परिहरिवि कुगइ-कारणु पमाउ ॥  
 इय सोमप्पह-कहिए कुमार-निव-हेमचंद-पडिबद्धे ।  
 जिणधम्म-प्पडिबोहे पत्थावो वणिणओ तइओ ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे तृतीयः प्रस्तावः ॥

## अथ चतुर्थः प्रस्तावः ।

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द्वात्रिंशत्तमो  
पदेश ।

अहं वागारियं गुरुणा जीव-दयं धम्ममिच्छामाणेण । पृष्ठ ३१६  
सिखं मदिरं निरसेणीं विरईं पुरिसेण कायञ्चा ॥  
सञ्चेदियं जसगाणं समत्तन्पायासयाऽनियत्ताण ।  
जं अविरयाणं जीनाणं कहविं न वट्टइ जीव-दया ॥  
( जं अविरयाणं कहमविं वट्टइ सम्मं न जीव-दया ॥ पाठांतरम् । )  
जइ कहविं सञ्चं विरईं मुणिं वम्मन्सस्समन्समो काउ ।  
तां देसओविं विरईं गिहत्थं धम्मोचियं कुञ्जा ॥  
पुञ्चं परिकम्मियं चित्तं कम्म-जुग्गा जहा भये भित्ती ।  
तहं विहियं दसं विरईं काउमलं सञ्चं विरईं पि ॥

भणियं च—

एसा विं देसं विरईं सेयिज्जं सत्तं विरइं कज्जेण ।  
पायमिमीए परिकम्मियाणं इथरां धिरा होइ ॥  
पचं उ अणु-व्वयाइं गुणं व्वयाइं हवति तिथेय ।  
सिन्हा वयाइं चत्तारिं देसं विरईं दुवालसहा ॥

तत्र—

१ प्रागातिपात  
विरत्युप  
देश ।

सकप्प पुञ्जयं जं तसाणं जीनाणं निरवराहाण ।  
दुविहं तिविहेणं रक्खणमणुज्वयं त्रितिं तं पढम् ॥  
चिरं जीवी वर-रुजो नीरोगो सयलं लोगं मणं इट्ठो ।  
सो होइ सुगइ गामीं सिनो व्वं जो रक्खए जीवे ॥

( अत्र शिवकथानक्रममुपसन्धेयम् )

२ मृषावादविर  
उपदेश ।

जं गो भू कना-कडसक्खिन्तासापहार-अलियस्स । पृष्ठ ३२१  
दुविहं तिविहेणं रक्खणमणुज्वयं त्रितिं तं वीय ॥  
भुयगो व्वं अलिययाईं होइ अवीसासं भायणं सुवणे ।  
पावरे अकित्तिं पसरं जणयाणं विं जणइं सत्ताव ॥  
सच्चेणं फुरइं किच्चीं सच्चेणं जणम्मिं होइ वीसासो ।  
सग्गा उपगग-सुहं सपयाउं जायति सच्चेण ॥  
कुरुते यो मृषावादविरतिं सत्ययागत्रत ।  
मकर-वज्रवद्भद्रमुभयत्रापि सोऽश्नुते ॥

( अत्र मकरध्वजदृष्टान्तोऽनुसन्धेयः )

३ अदत्तादान- जं चोरंकारकरस्स खत्त-खण्णाङ्गा पम्-धणस्स ।  
 विस्त्युपदेशः । दुविह-तिविहेण-वज्जणमणुव्वयं वित्ति तं तडयं ॥  
 जो न हरइ पर-दव्वं इहावि सो लहइ न वह-वंधाऽं ।  
 पर-लोए पुण पावइ सुर-नर-रिद्धीओ विट्ठलाओ ॥  
 एकस्स चैव दुक्खं मारिज्जंतस्स होइ खणमेकं ।  
 जावज्जीवं सकुडुंवयस्स पुरिसस्स धण-हरणे ॥  
 दव्वं परस्स वज्जं जीयं जो हरइ तेण सो हणिओ ।  
 दव्व-विगमे जओ जीयमंतरंगं पि जाइ वयं ॥  
 जं खत्त-खण्ण-वद्व-ग्गहाइ-विहिणा परस्स धण-हणं ।  
 पच्चख-दिट्ठ-दोसं तं चिट्ठउ दूरओ ताव ॥  
 पर-वंचणेण घेतुं दितस्स वि पर-धणं पर-भवम्मि ।  
 पर-गोहे चिय वच्चइ दत्तस्स व वणिय-पुत्तस्स ॥

पृष्ठ ३२८.

( अत्र दत्तकथोऽनुसन्धेया )

४ परदारविस्त्यु- जं निय-निय-भंगोहि दिव्वाणं माणुसाण तिरियाणं ।  
 पदेशः । परदाराणं विरमणमणुव्वयं वित्ति तं तुरियं ॥  
 चउ-विह-कसाय-मुक्को चउ-गइ-संसार-भमण-निव्विण्णो ।  
 जो धरइ चउत्थ-वयं सो लहइ चउत्थ-पुरिसत्थं ॥  
 निव्वडिय-सुहउ-भावाण ताण को वहउ एत्थ समसीसि ।  
 पर-रमणि-संकडे निवडिया वि न मुयंति जे मेरं ॥  
 इणमेव धम्म-वीयं इणमेव विवेय-कणय-कसवट्ठो ।  
 इणमेव दुक्करं जं कीरइ परदार-विरइ वयं ॥  
 यः पालयति निव्व्याजं परस्त्रीविरतिव्रतम् ।  
 परत्रेह च स श्रेयः पुरंदर इवाश्नुते ॥

पृष्ठ ३३४.

( अत्र पुरन्दरकथाऽनुसन्धेया )

५ परिग्रहविस्त्यु- दुपय-चउपय-धण-धन्न-खेत्त-वर-रूप-कणय-कुपाण ।  
 पदेशः । जं परिमाणं तं पुण अणुव्वयं पंचमं वित्ति ॥  
 जीवो भवे अपारे गस्य-परिग्गह-भरेण अकंतो ।  
 दुह-लहरि-परिक्खित्तो धुड्डि पोओ व्व जलहिम्मि ॥  
 धम्माराम-खयं खमा-कमलिणी-संचाय-निग्घायणं  
 मज्जायान्तडि-पाडणं सुह-मणो-हंसस्स निव्वासणं ।  
 बुद्धि लोह-महणवस्स खण्णं सत्ताणुकंपा-मुवो  
 संपाडेइ परिग्गहौ गिरिर्द्ध-पूरो व्व नडुंतओ ॥

पृष्ठ ३४३.

पृष्ठ ३४४.

लोह-परिचय चित्तो जो कुण्ड परिगाहस्त परिमाण ।  
सो परभने परिगाहमपरिमित लहइ नागो व्र ॥

( अत्र नागकथानकमनुसन्धेयम् )

६ दिग्गतोपदेश । दससु दिसासु ज सयल सत्त सताण ताण कय मण्डो । पृष्ठ ३५०  
गमण परिमाण करण गुणव्यय प्रिति त पढम ॥  
जीवो धणलोभ गहन्नाहि मणो जत्थ जत्थ सचरइ ।  
विदवइ पाणिणो तत्थ तत्थ तत्तायपिडो व्व ॥  
सतोसन्धाण-मणो दिसासु जो कुण्ड गमण परिमाण ।  
सो पावइ कक्षाण इत्थनि जन्मे सुत्रु व्व ॥

( अत्र सुवन्नुकथानकमनुसन्धेयम् )

७ भोगोपभोग व्रतोपदेश । वीय गुण चय पुण भोयणओ कम्मओ य होइ दुहा । पृष्ठ ३५५  
त भोयणओ भोगोपभोग-माण विदेय ॥  
सइ भुज्जइ त्ति भोगो सो पुण आहार पुष्फमाईओ ।  
उवभोगो य पुणो पुण उवभुज्जइ भुवण विलयाई ॥  
असणस राइमस्त य विइ कुञ्जा निसाइ जा जीव ।  
महु मज्ज-मस म-स्सण-यमुहाण य सन्वहा नियम ॥  
पनरस कम्मादाणाइ कोट्टवालाइणो नियोगा य ।  
त कम्मओ पणीय तत्थ करिजा जुहो जयण ॥  
पुरुष पालयन् भोगोपभोग-प्रतमादृत ।  
जयत्रय इवाभीष्ट लभतउत्तापि ज मनि ॥

( अत्र जयत्रयकथानकमनुसन्धेयम् )

८ अन्तर्ध्वजविरत्युपदेश । दोस-भुयग-करडो अणत्थ-दडो अणत्थ दुमसडो । पृष्ठ ३६१  
ज तस्स विरमणत्थ त वज्रति गुण-व्यय तइय ॥  
तणु सयण पराईण अत्थ ज जतु पीडण दडो ।  
सो होइ अत्थ-दडो अणत्थ-दडो उ पित्ररीओ ॥  
पावोवएस अत्रज्झाण हिंस दाण पमाय भेएहि ।  
चउहा अणत्थ दटो अणत्थ ताणीहि निदिद्धो ॥  
करिसण वणिज्ज हय-वसण-छेय गोदमण-पमुह पावाण ।  
जो उवएसो कीरइ परस्स पावोवएसो सो ॥  
वरिसतु घणा मा वा, मरतु रिउणो, अह निवो होज ।  
सो जिणउ, परो भज्जउ, एउ चित्तणमवज्झाण ॥



हल-मुसलु-कखल-सगड-गि-खग-धणु-वाण-परसु-पमुदाणं ।  
 हिसा-निबंधणाणं समप्पणं हिसदाणमिणं ॥  
 जं मज्ज-विसथ-विकहाइ-सेवणं पंचहा पमाओ सो ।  
 अह व धय-दुद्ध-तेलाइ-भायण-च्छायणाऽऽलस्सं ॥  
 कय-परपीडमसंबद्ध-भासणं वज्जरंति मोहरिअं ।  
 तं पुण अणत्थ-दंडस्स पढममंगं ति मोत्तव्वं ॥  
 होइ वयणं सुयंघं महरुो सदो तह त्ति जं भणियं ।  
 आणं कुणंति तियसा वि तस्स जो चयइ भुहरत्तं ॥  
 वज्जिय-अणत्थ-दंडो खंदो जाओ निवो पुरिस-चंदो ।  
 मोहरियं काउं किंचि रुद्ध-जीवो दुहं पत्तो ॥

( अत्र रुद्धजीवदृष्टान्तोऽनुसन्धेयः )

९ सामायिकव्रतो- जं समणस्स व सावज्ज-जोग-वज्जणमरत्त-दुद्धस्स ।  
 पदेशः । तं सम-भाव-सरूवं पढमं सिक्खा-वयं त्ति ॥  
 जो राग-दोस-रहिओ गहिउं सामाइयं न र्वंडेइ ।  
 सो सावओ वि साहइ सागरचंदो व पर-लोयं ॥

पृष्ठ ३७१.

( अत्र सागरचन्द्रदृष्टान्तोऽनुसन्धेयः )

१० देशावकाशिक- जं पुव्व-गहिय-सयल-व्वयाण संखेव-करणमणुदियहं ।  
 व्रतोपदेशः । देसावगासियं तं भणंति सिक्खा-वयं वीयं ॥  
 जीवो पमाय-वहुलो पमाय-परिवज्जणे हवइ धम्मो ।  
 ता कीरइ पइदियहं संखेवस्साऽवि संखेवो ॥  
 सच्छंद-पयाराइं जहा अणत्थे पडंति डिभाइं ।  
 अतिजंतिय-वावारा जीवा निवडंति तह निरए ॥  
 तेणाऽवाय-परंपर-विसम-विस-प्पसर-रुंभण-निमित्तं ।  
 निहिट्टं रक्खा-कंडयं व सिक्खा-वयं एयं ॥  
 अणुवित्तीए वि हु ओसहं व जो कुणइ वयमिणं मणुओ ।  
 पवणंजइ व्व पावइ सो इह लोए वि कल्लाणं ॥

पृष्ठ ३७७.

( अत्र पवनञ्जयकथानकमनुसन्धातव्यम् )

११ पौषधव्रतो- आहार-देह-भूसण-अवंभ-वावार-चाय-रूवं जं ।  
 पदेशः । पवेसु पेप्पहं तं तइयं सिक्खा-वयं त्ति ॥  
 अट्ठमि-चउदसी-पमुह-पव्व-दियहेसु जो कुणइ एयं ।  
 पावइ उभय-भवेसुं सो रणसूरु व्व कल्लाणं ॥

पृष्ठ ३८३.

( अत्र रणशूरकथानकमनुसन्धेयम् )

१२ अतिथिसवि  
भागनतोप  
देश ।

साहूण सविभागो जो कीरइ भक्त पाण पमुहेहिं ।  
त अतिहिंसविभाग तुरिय सिम्हावय विंति ॥  
जो अतिहिंसविभाग परिपालइ पवर सत्त सजुत्तो ।  
नरदेवो व्व सउन्नो इहाऽवि सो लहइ कछाण ॥

पृष्ठ ३९०

( अत्र नरदेवकथानकमनुसन्धेयम् )

एव नरिंद ! तुह अक्खियाइ एयाइ वारसन्वयाइ ।  
रत्ता भणिय भयव ! अणुगाहो मे कळो तुमाण ॥  
पचन्महन्वय भारो धुन गिरिंदो व्व दुव्वहो ताव ।  
त जे वहति सम्म ते दुफार-कारए वदे ॥  
ते वि हु सलाहणिज्जा न कस्स परिमिय-परिगाहाऽऽरभा ।  
सकति पालिउ जे इमाइ वारसन्वयाइ पि ॥  
गुरुणा भणिय आणव कामदेवाइणो पुरा जाया ।  
जेहिं परिपालियाइ इमाइ सावय ययाइ दढ ॥  
इण्हि तु वर-गिहत्थो इहत्थि नामेण छट्ठो सेट्ठी ।  
परिमिय-परिगाहो विहिय पाव वाचार-परिहारो ॥  
जो अहिगाय-नव-वत्तो सतोस-नरो विवेक-रयण निही ।  
देव-गुरु धम्म कळेसु दित्र निय-भुय विठत्त धणो ॥  
सो अम्ह पाय-मूले पुव्व पडिबग्गिऊण भावेण ।  
वारसन्वयाइ एयाइ पालण निरइयाराउ ॥  
रत्ता भणिय एसो आसि धण्डो त्ति मङ्ग गोरव्वो ।  
साहम्मिउ त्ति सपइ वधु व्व विसेसको जाओ ॥  
भयव ! अह पि काह सावय वम्मस्स वारस विहस्स ।  
परिपालणे पयत्त वसुह । सामित्त अणुरुव ॥  
तो गुरुणा वागारिय नरिंद ! तुममेव पुत्रवतो सि ।  
जो परिसो मि सावय ज्ञाण परिपालण कुणसि ॥  
इय सोमप्पह कहिए कुमार चिव हेमचइ पडिउद्धे ।  
जिण धम्म पडिबोहे पत्थावो वज्जिओ तुरिओ ॥  
इत्याचार्यश्रीसोमनमविरचिते कुमारपालातियोधे चतुर्थं प्रस्ताव ॥

पृष्ठ ३९६

## अथ पञ्चमः प्रस्तावः ।

कपायजयो-  
पदेशः ।

अहं गुरुणा वागरियं जो जीवदयं समीहण काउं ।  
तेण कसायाण पराजयम्मि जत्तो विहेयव्वो ॥  
जम्हा कसाय-विवसो किच्चमकिच्चं च किं पि अमुणंतो ।  
निदय-मणो पयद्वृद्ध जीवो जीवाण पीडासु ॥  
तो कोह-माण-माया-लोभा चउरो चउव्विहा हुंति ।  
एक्किक्सो अणंताणुवंधि-पमुहेहि भेषहि ॥  
कज्जाकज्ज-विचारण-चेयन्न-हरस्स विसहरसेव ।

पृष्ठ ३९८.

क्रोधजयो-  
पदेशः ।

कोवस्स कोऽवगासं मडमं मण-मंदिरे दिज्जा ? ॥  
सुद्धु जलणो जलंतो पि दहइ तं चेव जत्थ संलगो ।  
कोह-जलणाउ जलिओ सठाणमन्नं परमवंच ॥  
जिण-पवयण-मेह-समुद्भवेण पसमामएण कोव-इवं ।  
विज्झवइ जो नरो होइ सिव-फलं तस्स धम्म-वणं ॥  
कोवेण कुगइ-दुक्खं जीवा पावंति सिंह-वग्घ व्व ।  
होउं खमा-परा पुण लहंति सग्गा-ऽपवग-सुहं ॥

( अत्र सिंहव्याघ्रकथानकमनुसन्धेयम् )

मानजयोपदेशः ।

अट्ठ-मय-ट्ठाणेहिं मत्तो अंतो-निविट्ठ-संकु व्व ।  
कस्स वि अनमंतो तिहुयणं पि मन्नइ तणं व नरो ॥  
मय-वट्ठो उट्ठ-मुहो गयणम्मि गणंतओ रिक्खाडं ।  
अनिरिक्खिय-सुह-मग्गो भवावडे पडइ कि चोजं ॥  
राया-ऽमच्चाईणं पि सेवओ माणवज्जिओ चेव ।  
लहइ मण-वंचियत्थं पुरिसो भाणी पुण अणत्थं ॥  
माणो उव्वेय-करो न पावए कामिणीण काम-सुहं ।  
इत्थीण काम-सत्थेसु कम्मणं मइवं जम्हा ॥  
मोक्ख-तरु-वीय-भूओ माण-त्थट्ठस्स नत्थि धम्मो वि ।  
धम्मस्स जओ समए विणउ चिय वज्जिओ भूलं ॥  
जाइ-कुलाइ-मएहिं नडिओ जीवो वि विडंवणं लहइ ।  
तेहिं पुण वज्जिओ गोधणो व्व सुह-भायणं होइ ॥

पृष्ठ ४०२.

( अत्र गोधनकथानकमनुसन्धेयम् )

गाथाजयोपदेशः ।

धम्म-वण-जलण-जाला मोह-महा-मयगलाण [ जा ] साला ।  
कुगइ-वहू-वर-माला माया सुह-मइ-हरण-हाला ॥

पृष्ठ ४०७.

थेव कए कवड परो निविड निवडतमावया-लन्ग ।  
लन्गइ न जणो ल्गुड पय पियतो निडालो व्व ॥  
माया-वसेण कवड प्पओग-कुसला अकिच्चमायरिड ।  
पत्ता इहेव सयमेव लज्जिउ नाइणी निहण ॥

( अत्र नागिनीकथाञ्जुसन्धेया )

लोमजयो जो कोइ माण माया परिहार-परो वि वज्जइ न लोह । पृष्ठ ४१५  
पदेश । पोओ व्व सागरे सो भवन्मि बुड्डइ कु-क्कम्म गुरु ॥  
ससि-कर-न्धवला वि गुणा निय आसय-वाह कारए लोहे ।  
आवट्ठति जल-क्कणा लोहम्मि व जलण-ससत्ते ॥  
इह लोयम्मि किलेसे लहिउ लोभाउ सागरो गरुए ।  
पर लोए सपत्तो दुग्गइ दुक्कसाइ तिससाइ ॥

( अत्र सागरदृष्टान्तोञ्जुसन्धेयः )

इय हेमसूरि-सुणि पुगवस्स सुणिऊण देसण राया । पृष्ठ ४२२  
जाणिय-समत्त तत्तो जिण धम्म-परायणो जाओ ॥  
कुमारपालदिन तो पच नमुकार सुमरतो जग्गए रयणि-सेसे ।  
चर्यावर्णनम् । चितइ अय दो वि हिय(१)\*देव-गुरु धम्म पडिवसि ॥  
काऊण काय-सुद्धि कुसुमामिस थोत्त विविह पूयाए । पृष्ठ ४२३.  
पुज्जइ जिण-पडिमाओ पचहि दडेहि वदेइ ॥  
निच्च पच्चरूपाण कुणर जहासत्ति सत्त-गुण निलओ ।  
सयल-जय लच्छि तिलओ तिलयावसरम्मि उवविसइ ॥  
करि-कधराधिरूढो समत्त-सामत्त-मत्ति परियरिओ ।  
वच्चइ जिणिंद भवण विहि पुव्व तत्थ पविसेइ ॥  
अट्ठ प्पयार पूयाइ पूइउ वीयराय-पडिमाओ ।  
पणमइ महि निहिय सिरो थुणइ पवित्तेहि थोत्तेहि ॥  
गुरु हेमचद-चलणे च-ण कप्पूर कणय कमलेहि ।  
सपूर्इऊण पणमर पच्चरूपाण पयासेइ ॥  
गुरु पुरओ उवविसिउ पर लोय सुहावह सुणर धम्म ।  
गत्तूण गिह वियरइ जणस्स विज्जित्तियावसर ॥  
विहियग्ग कूर-थालो पुणो वि घर चेइयाइ अचेइ ।  
कय उच्चिय सविभागो भुजेइ पवित्तमाहार ॥

\* अस्पष्टार्थोऽयं पाठ । जिनमण्डनगणिविरचितं कुमारपालचर्या वे तु 'चित्तर' यं दोवि हियए ( पृ० १०७ प्र० ) इत्येवमुपलभ्यते ।

मुमुत्तरं सहाय वियारए सह बुद्धेहि सत्थत्थं ।  
 तो राया बुद्धवगं विसज्जिउं दिवस-चरम-जामम्मि ।  
 अत्थाणी-मंडव-मंडणम्मि सिंहासणे ठाइ ॥  
 सामंत-मंति-मंडलिय-सेट्ठिपमुहाण दंसणं देइ ।  
 विन्नत्तीओ तेसिं सुणइ कुणइ तह पडीयारं ॥  
 कय-निव्विवेय-जण-विन्हियाइं करि-अंक-मल्ल-जुद्धाहं ।  
 रज्जद्धिइ त्ति कइया वि पेच्छए छिन्नवंछो वि ॥  
 अट्ठमि-चउदसि-वज्जं पुणो वि भुंजइ दिणट्ठमे भाए ।  
 कुसुमाइएहिं चर-चेइयाइं अवेइ संज्ञाए ॥  
 निसि निविसिऊण पट्टे आरत्तिय-मंगलाइं कारवइ ।  
 वारवहू-निवहेणं मागह-गण-गिज्जमाण-मुणो ॥  
 तो निदं काउमणो मयण-मुयंगम-विस-प्पसम-मंतं ।  
 संयुणइ थूलभद-प्पमुह-महासुणि-चरियमेवं ॥

पृष्ठ ४४२.

( अत्र स्थूलभद्रकथाऽनुसन्धेया )

( तमस्कारमाहृत्ये नन्दनकथा वाच्या । )

परमेष्ठिनमस्कारं स्मरन् भूपतिरभ्यधात् ।  
 तमस्कारस्य माहात्म्यं दृष्टप्रत्ययमेव मे ॥

पृष्ठ ४७१.

तथाहि

स्वयं सकलसैन्येन दिग्गयात्राः कुर्वतोऽपि मे ।  
 असिध्यत [ यतो ] नार्थोऽनर्थः प्रत्युत कोऽप्यभूत् ॥  
 अधुना तत्रमस्कारं स्मरतो मम शत्रवः ।  
 वणिजैरपि जीयन्ते दण्डेशैरस्त्रडादिभिः ॥  
 स्वचक्रं परचक्रं वा नानर्यं कुरुते कचित् ।  
 दुर्मिक्षस्य न नामापि श्रूयते वसुधातले ॥  
 ततस्तं संस्मरन्नेवं निद्रां भजति पार्थिवः ।  
 रात्रिशेषे तु जागर्ति मागधोक्तैर्जिनस्तवैः ॥  
 ततः पञ्चनमस्कारधर्मस्मरणपूर्वकम् ।  
 वन्दित्वा पार्थिवो देवान् भवोद्विग्नोऽभ्यधादिदम् ॥  
 हहा ! विषयपङ्क्तौधमभस्तिष्ठति मादृशः ।  
 धन्यो दशार्णभद्रः स राज्यं तत्याज यः क्षणात् ॥

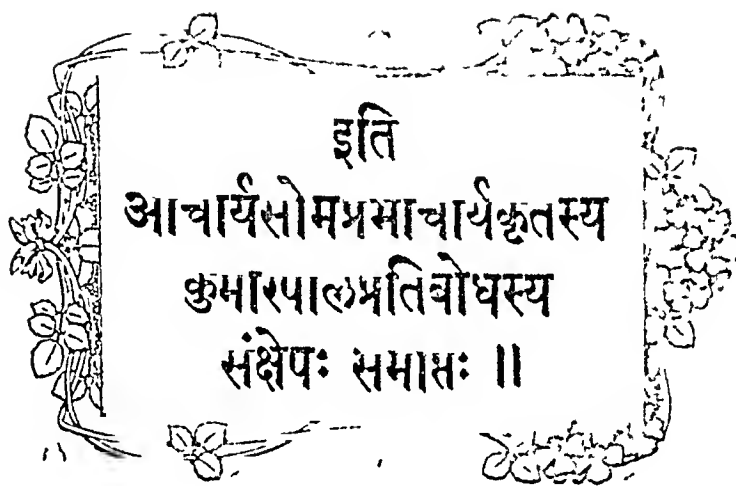
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( अत्र दशार्णभद्रकथानकमनुसन्धेयम् )

एवं कुर्वन्नहोरात्रकृत्यानि परमार्हतः ।  
 कुमारपालदेवोऽयं राज्यं पालयति क्षितौ ॥

पृष्ठ ४७५.

नृपस्य जीवामयदात्तुडिण्डिमै  
 महीतले नृत्यति कीर्ति तर्कती ।  
 सम मनोभिस्तिमि केकि तित्तिरि-  
 स्तुभोरण क्रोड मृगादिदेहिनाम् ॥  
 धृतासवादीनि नृणा न्यपेवी  
 दिहैव सप्तव्यसनानि भूप ।  
 दुष्कर्मतो दुर्गतिरसमवानि  
 परत्र तेषा त्वमितानि तानि ॥  
 पदे पदे भूमिभुजा निवेशितै  
 जिनालयै काञ्चनदण्डमण्डितै ।  
 निवारिता वेत्रधरैरिवोद्धतै  
 स्फुरन्ति कुत्रापि न केऽनुपद्रवा ॥  
 स्तुमस्त्रिसन्ध्य नमुहेमसूरे-  
 रनन्यतुल्यामुपदेशशक्तिम् ।  
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 य क्षोणिभर्तुर्व्यधित प्रबोधम् ॥  
 सत्त्वायुक्त्वा न महीभुजा स्या  
 दित्येव क्लृप्तो वितथ प्रवाद ।  
 जिनेन्द्रधर्म प्रतिपद्य येन  
 श्लाघ्य स केषा न कुमारपाल ॥  
 विचित्रवृत्तान्तसमेतमेतयो  
 श्वरित्रमुत्कीर्तयितु क्षमेत क ।  
 तथापि तस्यैव तार्थिना  
 समुद्धृतो विन्दुरिवाभ्युधेर्मया ॥  
 इति सोमप्रमकथिते कुमारनृपदेमचन्द्रसम्बद्धे ।  
 जिनधर्मप्रतिबोधे प्रस्ताव पञ्चम प्रोक्त ॥  
 इत्याचार्यश्रीसोमप्रमविरचिते कुमारपालप्रतिबोधे पञ्चम प्रस्ताव ॥



इति  
आचार्यसोमप्रभाचार्यकृतस्य  
कुमारपालप्रतिबोधस्य  
संक्षेपः समाप्तः ॥

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प लल . द्र मगवा . ॥ १॥

॥ १॥ ॐ किंवा पोळ, वडादस ॥ १॥



श्रीसोमप्रमाचार्यविरचित

## कुमारपालप्रतिबोधः ।

ॐ नमो वीतरागाय ।

प्रथमः प्रस्ताव ।

चउसु दिसासु पसरिय मोह-वल निजिउ पयदो व्व ।  
पयडिय-धम्म-चउको चउ-देहो जयइ जिण-नाहो ॥ १ ॥  
त नमह रिसहनाह नाण-निहाणस्स जस्स असेसु ।  
अलि-कसिणो केस-भरो रेहइ रुखे भुयगो व्व ॥ २ ॥  
त सरह सतिनाह पवन्न-चरण पि ज चरण-लगा ।  
तियस-कय-कणय-पकय मिसेण सेवति नव निहिणो ॥ ३ ॥  
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परिहरिय-रायमइय दुहा नमसामि नेमिजिण ॥ ४ ॥  
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दोगच्च दलण निउण नमह निहाण च जिण-वयण ॥ ७ ॥  
जेसिं तुट्ठि लट्ठि व लहिउ भदो वि अखलिय पण्हि ।  
विसमे वि कव्व मग्गे सचरइ जयतु ते गुस्सो ॥ ८ ॥  
कहणो जयतु ते जलहिणो व्व उवजीविजण जाण पय ।  
अन्ने वि यणा भुवणे कुणति वन्नाण उक्करिस ॥ ९ ॥  
जलहि-जल-गलिय-रयण व दुल्लह माणुसत्तण लहिउ ।

जिणधम्ममि पयत्तो कायवो बुद्धिमंतेण ॥ १० ॥

सग्गो ताण घरंगणं सहयरा सव्वा सुहा संपया

सोहग्गाइ-गुणावली विरयए सव्वंगमालिगणं ।

संसारो न दुरुत्तरो सिव-सुहं पत्तं करंभोरुहे

जे सम्मं जिणधम्म-कम्म-करणे वटंति उद्धारया ॥ ११ ॥

सप्पुरिस-चरित्ताणं सरणेण पयंपणेण सवणेण ।

अणुमोयणेण य पुंढं जिणधम्मो लहइ उक्करिसं ॥ १२ ॥

पुवं जिणा गणहरा चउदस-दस-पुन्विणो चरिस-तणुणो ।

चारित्त-धरा वहवो जाया अन्ने वि सप्पुरिसा ॥ १३ ॥

तह भरहेसर-सेणिय-संपइ निव-पभिइणो ससुप्पन्ना ।

पवयण-पभावणा-गुण-निहिणो गिहिणो वि सप्पुरिसा ॥ १४ ॥

तेसिं नाम-ग्गहणं पि जणइ जंतूण पुन्न-पव्वारं ।

सग्गा-पवग्गा-सुह-संपयाउ संपाडइ कमेण ॥ १५ ॥

संपइ पुण सप्पुरिसो एक्को सिरि-हेसचंद-सुणि-गाहो ।

फुरियं दूसम-समए वि जस्स लोउत्तरं चरियं ॥ १६ ॥

दुइओ वि दलिय-रिउ-चक्क-विक्रमो कुसरवाल-भूपालो ।

जेण दढं पडिवन्नो जिण धम्मो दूसमाए वि ॥ १७ ॥

केवल-नाण-पलोइअ-तइल्लोक्काणं जिणाण वयणेहिं ।

पुव्वनिवा पडिबुद्धा जिणधम्मो जं न तं सुजं ॥ १८ ॥

सुज्जभिणं जं राया कुमारवालो पल्लव-मिच्छतो ।

छउमत्थेण वि पहुणा जिणधम्म-परायणो विहिओ ॥ १९ ॥

तुलिय-तवणिज्ज-कंती सयवत्त-सवत्त-नयण-रमणिज्जा ।

पल्लविय-लोय-लोयण-हरिस-प्पसरा सरीर-सिरी ॥ २० ॥

आवालत्तणओ वि हु चारित्तं जणिय-जण-चमक्कारं ।

बावीस-परीसह-सहण-दुद्धरं तिव्व-तव-पवरं ॥ २१ ॥

सुणिय-विसमत्थ-सत्था निस्मिय-वायरण-पसुह-गंथ-गणा ।

परवाइ-पराजय-जाय-कित्ती मई जय-पसिद्धा ॥ २२ ॥

धम्म-पडिवत्ति-जणणं अलुच्छ-मिच्छत्त-सुच्छिआणं पि ।

महु-खीर-पसुह-महुरत्त-निस्मियं धम्म-वागरणं ॥ २३ ॥

इचाइ-गुणोहं हेमसरिणो पेच्छिऊण छेय-जणो ।

सहृदय अदिष्टे वि द्रु तित्यकर-गणहर-पुमुहे ॥ २४ ॥  
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 पत्तिपद व्व चिरतण-भूमिवेडण पि अविअप्प ॥ २५ ॥  
 सिव-पह-कहगेऽवि सय वीरजिणे सेणिएण नरवडणा ।  
 जीव-दय कारविउ न सक्किओ कालसोयरिओ ॥ २६ ॥  
 दसम-समएऽवि द्रु हेमसरिणो निरुणिऊण वयणाइ ।  
 सव्व-जणो जीव-दय कराविओ कुमरवालेण ॥ २७ ॥  
 तत्तो दुवेऽवि एण इममि समण असभव-चरित्ता ।  
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### अणहिल्लपाटकपुरवर्णनम्

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 सीया-सीओयाओ दीहा दिठीओ व सत्ति ॥ ३३ ॥  
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### नरेन्द्रवंशवर्णनम्

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कुमारपालस्य धर्मस्वरूपजिज्ञासा

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 सरकववावि-पमुहा जलासया न उण जत्थ जणा ॥ ९२ ॥  
 तत्थ-त्थि मूलदेवो राय-सुओ पवर-ख्व-लावन्नो ।  
 नीसेस-कला कुसलो विन्नाण निही गुण-समग्गो ॥ ९३ ॥



सो पाडलिपुत्ताओ जूय-पसत्तोऽवमाणिओ पिउणा ।  
 नीहरिओ पुहवीए भममाणो आगओ तत्थ ॥ ९४ ॥  
 गुलिया-पओग-निम्भिय-वासण-ख्वेण विविह-कुहगेहिं ।  
 गंधव्वाइ-कलाहि य तेण जणो विम्हयं नीओ ॥ ९५ ॥  
 तत्थ-त्थि देवदत्ता गणिथा ख्वाइ-गुण-गहय-भावा ।  
 सा पुरिसेण न केण वि रंजिज्जइ सुयसिणं तेण ॥ ९६ ॥  
 सो तीए खोहणत्थं गोसे खविहंमि विविह-अंगीहिं ।  
 बहुमन्न-वेह-अणहरमात्तो गाइउं गीथं ॥ ९७ ॥  
 तं सुणिय देवदत्ता चितइ वाणी अहो असासन्ना ।  
 ता को इमो ? त्ति जाणण-निमित्तमहं पेसए चेडी ॥ ९८ ॥  
 दहुं तमागया य चेडी विन्नवइ देवदत्ताए ।  
 गाएइ वामणो को वि एस देहेण न गुणेहिं ॥ ९९ ॥  
 सा तस्साणयणत्थं चेडिं पटवइ आहविं खुज्जं ।  
 गंतूण मूलदेवं सा जंपइ सासिणी अरहं ॥ १०० ॥  
 विन्नवइ देवदत्ता अणुगहं कुणहं एह अरहं धरं ।  
 तेण भणियं निसिद्धो वेसासंगो विसिट्ठाण ॥ १०१ ॥  
 खुज्जाए तह एसो पन्नविओ विविह-भणिइ-निउणाए ।  
 जह चलिओ तीए सह न दुक्करं किं पि कुसलाणं ॥ १०२ ॥  
 विज्जा-कलासु कुसलेण तेण अप्फालिअण सा खुज्जा ।  
 पउणीकया पहिड्ढा तीए नीओ धरं एसो ॥ १०३ ॥  
 दिट्ठो य देवदत्ताइ वामणो एस अउव्व-लावणो ।  
 विम्भिय-सणाइ तीए तस्स कया उचिय-पडिवत्ती ॥ १०४ ॥  
 खुज्जा अणेण पउणीकय त्ति सुणिअण विम्भिया वाढं ।  
 सा रंजिया य इमिणा महुरालावं कुणंतेण ॥ १०५ ॥

जओ

अणुणय-कुसलं परिहास-पेसलं लडह-वाणिडुल्लियं ।  
 आलवणं पि हु छेयाण कम्मणं किमिह मूलीहिं ॥ १०६ ॥  
 पत्तो वीणागारे तत्थेक्का तेण वाइया वीणा ।  
 तो भणइ देवदत्ता भइ ! कला अविकला तुज्झ ॥ १०७ ॥  
 जंपेइ मूलदेवो उज्जेणीए जणो अहो निउणो ।  
 मुणइ गुणा-गुण-वुत्तं तो भणियं देवदत्ताए ॥ १०८ ॥

भो किमेत्य खूण ? । तेण भणिय वसो असुद्धो, समन्ता य तती,  
अप्पह वीण दसेमि । समप्पिया वीणा मूलदेवस्स । कट्ठिओ तेण वसाओ कक्करो,  
ततीए वालो समारडेज्जण वाइया वीणा, कया परवस-मणा स परियणा देवदत्ता ।  
चितिय तीए—अहो पच्छन्न-रूवो विस्सत्तम्मा, एसो विसज्जिओ वीणा-वायगो ।  
आगया भोयण-वेला । भणिय देवदत्ताए जाहरह अगमदय, जेण दो वि  
अम्हे मज्जामो । मूलदेवेण भणिय—अणुमन्नह अह चेव करेमि तुम्ह अन्नमण ।  
तीए भणिय किमेय पि जाणसि । सो भणत्त जाणामि सम्म, पर ठिओ  
जाणान-सयासे । आणीय चपग-तेल्ल । आढत्तो सो अन्नमगिउ । विम्भिय-मणाए  
चितितमेयाए अहो असमाण विन्नाण, अहो कय-मणुक्करिसो कर-कमल-फरिसो,  
ता होयव्व इमिणा केणावि पच्छन्न-रूवेण सिद्ध-पुरिसेण । तओ पणय-पत्थणा-  
पुव्व पयपिओ सो—भो महासत्त ! गुणेहि विन्नाओ मए तुम उत्तमपुरिसो त्ति ।

जन्हा—

अभिहाणममणतो वि होइ पयडो गुणेहि सप्पुरिसो ॥

छन्नो वि चदणन्दुमो किं न कहिज्जत्त परिमलेण ।

ता दसेहि अत्ताणय, उक्कठिय तुह दसणस्स मे हियय । एव निव्ववे  
कए ईसि हसिज्जण अवणीया मुहाओ मूलदेवेण गुलिया । जाओ सत्तावत्थो  
एसो । मयण व मणहर-रूव-लावन्न-तीन्न-पुन्न-देह त दहूण विम्भिय-मुहीए  
महा-पसाओ त्ति भणिय तीए अन्नमगिओ सहत्थेहि । तो कय मज्जण दोहि पि ।  
परिहाविओ सो देवदत्ता । तेण सम जिमिया नत्त विभूईण सा । कया कला-  
वियार-गुट्ठी इमेहि । भणिओ सो तीए—महाभाग ! तुम विना न अन्नेण  
रजिय मे मण, तो सचमेय,

नयणेहि को न दीसरे केण समाण न हुति उट्ठावा ।

ज पुण हिययाणद जणेइ त माणुस विरल ॥

ता निचनेव मे गिहागमणेण अणुमगहो कायव्वो । मूलदेवेण भणिय—  
गुणरागिणि । अन्न-देसिएसु निब्बणेसु य अन्हारिसेसु न रेहण सिणेहो । तीए  
भणिय—विदेस गया वि गुणिणो गच्छति गोरव ।

जओ—

जलहि-विसयद्विण्ण वि निवसिज्जर हरसिरम्मि चदेण ।

जत्थ गया तत्थ गया गुणिणो सीसेण पुज्झति ॥

तहा निद्धणत्तं न सिणेहस्स अनिमित्तं ।

जओ

रत्ताओ तणं रत्ताओ पाणियं रत्ताओ सयं गहणं ।

तहवि अथाण मईण य आसरणं ताई पेस्साई ॥

ता पडिवज्ज मे पत्थणं । पडिवज्ज तेण । जाओ तेसिं नेह-निव्वभरो  
संजोगो । अन्नया रायपुरओ पणच्चिया देवदत्ता, वाहओ मूलदेवेण पडहो,  
तुट्टेण रत्ता दिन्नो तीए वरो । नासीकओ तीए ।

जूय-व्वस्सण-पसत्तो निचं सो निव्वसणं पि हारेइ ।

अह तीए साणुणयं कोमल-वयणेहिं वज्जरिओ ॥

नीसेस-दोस-भवणं जूय-पसंगो समण-गुण-निहिणो ।

तुहं नाह ! कलंको चिय चंदस्स व हरिण-संवंधो ॥

ता सव्वहा परिचय इमं । अहरस्सेण न सक्कए मूलदेवो परिहरिउं ।  
अत्थि य तत्थ सत्यवाहो अयलनासो । सो देवदत्ताए गाढानुरत्तो देहं जं  
मगियं । वहइ मूलदेवोवरि पओसं, मगए छिद्दाणि । तस्स संकाए अवसरं  
विणा मूलदेवो न गच्छइ तीए घरं । भगिया य देवदत्ता अक्काए । पुत्ति !  
परिचय मूलदेवं, किं अणेण निद्धणेणं । अथलो पुण महाधणो देह मणोरहाइ-  
रित्तं वित्तं । ता तत्थेव रमसु सव्वप्पणा । न एहंमि कोरो विसंति दुन्नि ख-  
ग्गा, नय अलोणियं सिलं को वि चट्टेइ, ता तुंच जुयारवेयं । तीए अणियं—  
नाहं अंब ! एगंतेण धणापुराणिणी, किंतु गुणापुराणिणी । अक्काए भणियं—  
केरिसा तस्स जूयारस्स गुणा ? । तीए भणियं—अरब ! केवल-गुणसओ सो ।

जओ-

दक्खो दक्खिन्न-निही सूरु चोई पियवओ धीरो ।

नीसेस-कला-निउण त्ति मूलदेवं न भित्तिहस्सं ॥

तओ अक्का अणेगेहिं दिट्ठंतेहिं पडिवोहेउं पवत्ता ।

अप्पेइ नीब-खण्डं सा तीए मगियंमि सिरि-खंडे ।

उच्छुंमि सरं सरयंमि वारि मल्लंमि निम्मल्लं ॥

किमिमं ति देवदत्ताइ चोइया तं पयंपए अक्का ।

वणु जारिलओ जक्खो बली वि किर तारिसो तरस ॥

किं मूलदेवमघणं न चयसि किं नाचलं धणसमिद्धं ।

रमसि निबिडाणुराथा जइ सुणसि गुणागुण-विसेसं ॥

देवदत्ताए वुत्तं—अव ! को सगुणो निगुणो व त्ति परिस्सेहि । तओ  
अक्काए भणिओ अयलो । देवदत्ताए उच्छुद्धं । तेण उच्छु-भरिय पेसिय स-  
गड । तीए वुत्त—किम् करिणी ज सपत्त-डालो उच्छु पेसिया । इण्ह मूलदेव  
मग्गेसु उच्छु जेण जाणिज्जइ विवेगे तेसिं विसेसो । अक्काए कहाविय मूलदे-  
वस्स उच्छु पेसेहि त्ति । तेणावि गहिगुओ लद्धाओ उच्छु-गुद्दीओ निच्छल्लिज्ज  
कयाओ दु-अगुल-प्पमाणओ रस कुडियाओ गडियाओ चाउज्जायावगुडियाओ  
कप्पूर-पराय-मडियाओ मूला मित्राओ सराव-सपुडे ग्विविज्ज पेसियाओ ।  
दहूण देवदत्ता ताओ वज्जरई पेच्छसे अम्ब ! ।

धुत्ताहिव-अचलाण सुवन्न-रीरीण व विसेस ॥

अक्काए चितिय—अचत-मूढा एसा, न मेहेइ मूलदेव । तओ अयलेण  
सह मतिओ तक्षिग्गमोवाओ । अयलेण भणिया देवदत्ता—अह गाम गमि-  
स्सामि त्ति । निग्गओ सो । पवेसिओ इमीए मूलदेवो । जाणाविओ  
जणणीए अयलो आगओ सामग्गीए । दिट्ठो देवदत्ताए । पत्त-करडो व्व पल्ल-  
क-दिट्ठा ठाविओ मूलदेवो । लक्खिओ । अयलेण । निविसिज्ज पल्लके भणिया  
सा 'करेह पहाण-सामग्गि' । तीए वुत्त—एव, ता उट्ठेह, नियसह पुत्ति, जेण  
अवभगेमि । अयलेण भणिय—

अज्ज सुविणम्मि पहाओ पल्लकत्यो नियत्य-वट्ठोह ।

तो सच्चमिण काह जेण न होज्जा अणत्य-फल ॥

तो भणइ देवदत्ता तूली धूली हवेज्ज तणु एसा ।

अयलो जपइ कि ते विविणत्त एरिस सुयणु । ॥

अयले पइमि अन्नाओ कि न तूलीओ तुज्ज होहि त्ति ।

सीएज्ज सो न लवणेण जस्स रयणायरो मित्तो ॥ —

सा अक्काए वुत्ता पडिवज्जसु पुत्ति । ज भणइ अचलो ।

तो अवभग्गु-व्वट्ठण-पहाणाइ कयाइ पल्लके ॥

गहियाउहा पविट्ठा पुरिसा अक्काइ सनिओ अयलो ।

खलि-सलिल-भरिय-गत वुत्त हेट्ठाओ कट्ठेइ ॥ —

गहिउ केसेसु इमो भणिओ नयपंडिओ ऽसि मे कहसु ।

को होइ निग्गहो ते इमस्स कम्मस्स अणुस्सो ॥

घण विवभाओ वेसाओ हुति ता जइ इमीए तुह कज्ज ।

ता गाम-पट्ठ पिव गिण्हेसि न कि वहु-घणेण ॥ —

धुत्तवई वि न विष्म-कालो एसो त्ति चित्तिउं जाओ ।  
 दीवि व्व विहल-फालो निष्कंदो मउलिअच्छिपुडो ॥  
 एसो महाणुभावो दिव्व-वस्सो एरिसं दसं पत्तो ।  
 न व्हारिहो त्ति परिआविजण अयलेण सो लुओ ॥  
 भणिओ य विहि-वसेणं वसणं पत्तो अहं पि सुत्तव्यो ।  
 तुमए एवं जस्सा लोयंसि न दुल्लहं वसणं ॥  
 एसो य समर-अग्गो गउ व्व गेहोओ निग्गओ सिग्गं ।  
 गंतुं पुरी-परिसरे स्सरंसि निम्मल-जले पहाओ ॥  
 “ आणि पणद्धई जइ न तणु तो देसडा चइज्ज ।  
 भा दुज्जण-कर-पल्लविहिं दंसिज्जंतु अभिज्ज ॥ ”  
 इय चिंतंतो चलिओ नचरे विज्जायडंसि वच्चंतो ।  
 पत्तो कमेण अडविं सो वारस-जोयणायामं ॥

तं लंधिउकामो वायासहिज्जं दुइज्जं वि मग्गन्तो जाव चिद्धइ ताव ज्जति  
 आगओ गयणाओ व्व पडिओ संवल-थइया-सणाहो दको वंसणो । भणिओ  
 इभिणा-अट्ट ! के दूरं गंतव्वं ? । तेण वुत्तं अडवीए पुरओ वीरनिहाणं नाम  
 द्वाणं, तं गमिस्सामि । तुअं पुण कत्थ पत्थिओ ? । धुत्तेण वुत्तं विज्जायडं ।  
 अट्टेण भणियं- ता एह गच्छामो । पयट्ठा दो वि गंतुं । सज्जण्ह-समए सरोवरं  
 दट्ठूण दक्खेण भणियं- सो एत्थ वीससामो खणं ति । गया तत्थ, घोया हत्थ-  
 पाया । गओ मूलदेवो तरुतलं । दक्खेण संवल-थइयाओ गहिया सत्तुगा । जलेण  
 उल्लिज्जण रंको व्व एकलओ अक्खिउं पवत्तो । धुत्तेण चित्तिं लुहो-पहाणा  
 हुंति वंसणा अओ से पच्छा दाही । अट्टो सुत्तूण वद्ध-थइया-सुहो प-  
 त्थिओ । कल्लं क्कहि त्ति चिंतंतो धुत्तो वि चलिओ ।

वीथ-दिवसे वि सुत्तो तहेव सो इइ दिण-त्तयं गमिअं ।

धुत्तेण तयासाए, आसा खलु रक्खए जीयं ॥ १ ॥

अडवी-निग्गणं भणियं अट्टेण, एसो से मग्गो तुज्ज पुण इमो, ता वच्च तुमं ।  
 मूलदेवेण वुत्तं तुह साहजेण लंधिया भए अडवी, अहं खु मूलदेवो नाम,  
 जइ कयाइ किं पि कज्जं होइ ता आगच्छिज्ज विज्जायडे । किं च ते नाम ? । दक्खेण  
 वुत्तं सद्धो त्ति एकं, जणकयं निग्घण-सम्भो त्ति वीयं । पत्थिया दो वि  
 निय-निय-मग्गेहिं । वच्चंतो मूलदेवो पत्तो गाममेकं । पविट्ठो तत्थ थिक्खत्थं ।

लद्धा कुम्भासा । निग्गच्छतेण तेण दिट्ठो तिप्पत्तव-सुसिय-गतो महा-सत्तो  
मासकवमण-पारणात्य तत्थ पविसमाणो समणो ॥

तं दद्दु सो चित्थं जाओ पुण्णोदओ अत्तो मज्ज ।

मव-जलहि-जाणवत्त पत्तमिण ज मण पत्त ॥ १ ॥

ता दाउ कुम्भासे एवस्स करेमि जीविय सफल ।

तत्तो दिन्ना मुणिणो कुम्भासा हति तेण पढिय च ॥ २ ॥

घन्नाण खु नराण कुम्भासा साहुपारणा ।

एत्यतरम्मि तव्वमत्ति रजिया देवया भण्ड गयणे ॥ ३ ॥

भो मूलदेव पुत्तय ! सुदरमणुचिद्धिय डम तुम ॥

तत्तो मग्गसु गाहाड पच्छिमद्वेण रयण ज भे ॥ ४ ॥

हरिस-परव्वस हियण्ण जपिय मूलदेवेण ।

मह देहि देवदत्ता दत्तिसत्तस्स च रज्ज च ॥ ५ ॥

एव होहि त्ति भणेड देवया तो मुणिं नमड धुत्तो ।

गाममि मग्गिउ सो पुणो वि भिन्नय सय भुजे ॥ ६ ॥

पत्तो कमेण विन्नायडमि रयणीण पहियसालाण ।

सुत्तो पुत्तो पेच्छड पच्छिम-जामे सुविणमेय ॥ ७ ॥

मह पटिपुत्तो चदो मुहे पविट्ठो त्ति अह तहि को वि ।

कप्पडिओ एय चिय सुविण ददूण जग्गेड ॥ ८ ॥

अत्तेसि कप्पडियाण कट्ट एक्केण तत्थ चागरिय ।

लहिहिसि तुम अगट सत्तउ-ययमउग अज्ज ॥ ९ ॥

त सोउ कप्पडिओ एव होउ त्ति जपण तुट्ठो ।

वयरहि पि सियालस्स ऊसवो जायण जम्हा ॥ १० ॥

तेसि विवेग-वज्जिय मणाण धुत्ताण भग्गवण सुविण ।

रयण पि दसिय खलु भणाति सुक्कया उवल-त्तण्ड ॥ ११ ॥

कप्पडिण्ण जहुत्तो धरठाडणियाइ मडओ लब्धो ।

पाण्ण जओ सुविणो फलइ विचाराणुसारेण ॥ १२ ॥

मूलदेवो गोसे गओ आराम । तोसिओ तत्थ कुसुमुचय-साट्ठिणेण मालागा-  
रो । दिन्नाइ तेण पुप्फफलाइ । ताइ धेच्छूण सुई-भूओ गओ सुविण-सत्थ-पाढगस्स  
गेह । पुप्फ-फल-समप्पण पुव्व पणमिअण त पुच्छण सुविणत्थ । उवज्जाओ सह-  
रिसो भणइ-सुमुट्ट ते कहिस्सामि सुविण-फल । अज्ज ताव अतिही होसु अम्हाणा

पहविऊण भुंजाविऊण य सगोरवं परिणाविओ निथ-कलं मूलदेवो उवज्झापण ।  
 सत्त-दिण-मज्झे तुमं राया होहिसि त्ति सिट्ठो तस्स खुविणत्थो । लळ-[हिट्ठ]मणो  
 मूलदेवो तत्थ वसमाणो गओ पंचम-दिणे नयर-बाहिं, पत्तुत्तो य चंपय-तले ।  
 तया य तत्थ पत्थिवो अपुत्तो पत्तो पंचत्तं । अहिवासियाणि पंच दिव्वाणि, भ-  
 मिऊण मग्गे [ज्झे] नयरीए निग्गयाणि बाहिं, पत्ताणि मूलदेव-पासं । अपरिच-  
 तमाण-तरुच्छायाए हेट्ठओ तं दट्ठूण गज्जिअं गएण । हेसियं हएण । थिंगारेण  
 कओ अग्घो । चामरेहिं बीहओ एसो । ठियं सिरोवरि सिंघात्थत्तं, आरोविओ  
 सो खंधि सिंधुरेणं । विविह-तूर-रवाऊरिय-दियंतरो पविट्ठो नयरं । अहिसित्तो  
 भंति-सामंतेहिं । भणियं गयण-यल-गयाए देवयाए-भो एस असेस-कला-पार-  
 ओ पयंड-विक्रमो विक्रमराओ नाम राया, ता एयस्स सासणे जो न वट्ठिस्सइ तं  
 निग्गहिस्सामि त्ति । तओ सव्वे साभंताइणो आणा-परा जाया । सो उदारं  
 रज्ज-सुहं अणुहवंतो चिट्ठइ । जाया तस्स उज्जेणिसाभिणा जियसत्तुणा सह  
 परोप्पर-पाहुड-पेसणेण पीई । इओ य देवदत्ता तारिसं विडंवणं दट्ठूण विरत्ता  
 य अयलोवरि । निव्वञ्छिओ तीए अयलो, ओ दव्व-दुप्पंध ! किं ते अहं कुल-  
 घरिणी जमेवं से गिहे ववहरसि, ता सज्झ गेहे अओ परं नागंतव्वं ति भ-  
 णिऊण गया रत्तो पासं । नमिऊण विज्जत्तो राया-देव ! देहिं से वरं । रत्ता  
 वुत्तं मग्गसु जहिच्छं, जेण तं पयच्छामि । तीए वुत्तं - मूलदेवं विणा न  
 अत्तो पुरिसो आणवेयव्वो, एसो य अयलो मम घरं आगच्छंतो निवारियव्वो ।  
 रत्ता वुत्तं एवं, परं कहेहि को एत्थ हेऊ । तओ कहिओ साहवीए । रुट्ठेण  
 रत्ता हक्कारिऊण भणिओ अयलो । भो ! मम नयरीए एयाइं दुन्नि रयणाइं, ताइं  
 तुमं खलीकरेसि, ता पाण-विणासं विणा नत्थि ते दंडो । देवदत्ताए निवारिओ ।  
 रत्ता वुत्तं इमीए वयणेण सुक्को तुमं, किंतु तं आणिऊण एत्थ वसिज्जसु ।  
 तओ नमिऊण रायाणं निग्गओ अयलो । नट्ठ-रथणं व सव्वत्थ तं गवेसिउं  
 पवत्तो, तहावि न लद्धो सो । तओ तीए चेव ऊणिमाए भरिऊण भंडस्स  
 वहणाइं गओ पारस-कुलं ।

अह मूलदेव-राओ चित्तइ मह भोयणं अलवणं व ।

न कुणइ हरिसं रज्जं पि वज्जियं देवदत्ताए ॥

तओ तेण पहाण-पाहुड-परिगओ पेसिओ दूओ, गओ सो उज्जेणीए,  
 विज्जत्तो तेण राया देव ! देवया-दिश-रज्जो देवदत्ताणुरत्तो मूलदेवो जंपइ “जइ  
 इमीए तुम्हं च रुच्चए ता पेसिज्जउ एस” त्ति । रत्ता वुत्तं कित्ति यमिणं भग्गियं

मूलदेवेण । जओ मम तस्स य रज्जे वि नत्थि मेओ । तओ द्धारिआ देवदत्ता ।  
 कहिज्जण वुत्तत भणिया सा । पुत्ता ते मणोरहा, तो गच्छ तत्थ तुम । तीए  
 वुत्त महा-पसाओ त्ति । रत्ता सपूढज्जण पेसिया सा पत्ता विन्नायट ।

तो हरिस-निम्भरेण विक्कमराएण गुरु-विभूर्ईए ।  
 निय-हियम्मि व विउले भवणमि पवेसिया एसा ॥  
 जणिय जिण-पडिस-पूओ नएण सो रज्ज-पालणुज्जुत्तो ।  
 परिमुत्त देवदत्तो तिवग्ग-लग्गो गमड काल ॥  
 अह पारस कूलाओ विढविज-दव्यो समागओ तत्थ ।  
 अयलो पहाण-पाहुट-हत्थो पत्तो निव दट्ठु ॥  
 उवलम्भिओ निवेण सो तेण उ नोवलम्भिओ राया ।  
 रत्ता वुत्त कत्तो तुम ति अयलेण विन्नत ॥  
 पारस-कूलाओ समागओ म्हि पट्टवट्ठ क पिजो भट ।  
 मज्झ निस्सवट्ठ रत्ता वुत्त सयमागमिस्सामि ॥  
 तो पच-उल्ल-समेओ अयलावासमि पत्थिओ पत्तो ।  
 दसियमिमेण भट मज्झि-पट्ट-सुत्ताई ॥  
 भट्ट किमिप्पिय चिय कहेसु सच ति जपण राया ।  
 अयलो भासस देवस्स कि पुरो वुच्चण अल्लिय ॥  
 तो रत्ता वज्जरिय उमस्स सेट्ठिस्स सचवाट्ठस्स ।  
 कारेह अट्ट-दाण सम्म भट्ट च जोएह ॥  
 तो वसवेह पायप्पहार-भारेहि पच उल्लिएहि ।  
 सुणिय मट्ठग्वभट्ट मज्झि-पट्ट-गय ॥  
 मिताड भट्टाणाड राय-पुरिसेहि तेसु वरभट्ट ।  
 त दट्ठ खट्ठेण रत्ता वधाविओ अयलो ॥  
 नेयाविज्जण गेह छोटिय वधो पयपिओ रत्ता ।  
 जाणसि म मणइ इमो को न सुणइ दिणयर व तुम ॥

रत्ता वुत्त अल उवयार-यणेहि, फुच्च साट्ठसु जइ जाणसि । अयलेण  
 मणिय—देव न जाणामि सम्म । रत्ता वार्ताविद्या देवदत्ता । आगया वरच्छर  
 व सव्वग-भूत्तण घरा । त दट्ठण लज्जिओ अयलो । भणिओ देवदत्ताए—भो  
 एस सो मूलदेवो, जो तुमण तया वुत्तो, अह पि तुमण वसण पत्तो मोत्तव्यो त्ति  
 भुक्को य साणुक्कोसेण देवेण सरीर-सदेह-कारण-वसण पत्तो तुम । तओ विल-



कख-चित्तेण तेण पणमिऊण विवत्तं खमसु से सन्वावराहं, तेणावराहेण रुट्ठो  
जिअसत्तू न देइ उज्जेणीए से पवेसं, तुम्ह वयणेण दाही । रत्ता भणियं खमियं  
चेव भए, जस्स तुह देवीए कओ पसाओ । तओ संझाणिऊण दूय-सहिओ सो  
पेसिओ उज्जेणि ।

खमिउं अचराहं मूलदेव-वयणेहिं तस्स जियसत्तू ।  
देइ पुरीइ पवेसं तम्मूलो जेण से कोवो ॥  
अह मूलदेव-रज्जं सोउं सो सद्धो तहिं पत्तो ।  
रत्ता दिन्नो सो चिय अदिट्ठ-सेवाए से गामो ॥  
अह कप्पडिओ केण वि भणिओ जह जारिसो तए दिट्ठो ।  
सुविणो तारिसओ चिय दिट्ठो केणावि अन्नेण ॥  
नवरं आएस-फलेणं सो सउणो नराहिवो जाओ ।  
पुन्न-रहिओ तुमं पुण भमंडसि भियत्तं तह चेव ॥  
कप्पडिओ सुविणत्थी पुण पुण भोत्तूण गोरसं सुत्तो ।  
अवि सो लहिज्ज सुविणं तहवि नरत्तं पुणवि डुलहं ॥

यशोभद्रनृपवैराग्योत्पत्तिः ।

इय धम्म-देसणा-भय-रस्सेण सेत्तंमि भूझिणाहस्स ।  
हिययस्मि सलुल्लसिओ जिणिंद-धम्मापुराय-डुसो ॥  
भणियं निवेण भयवं ! कहियमिणं उभय-भव-हियं तुमए ।  
अन्नो पिओ वि सन्वो जंपइ इहभव-हियं चेव ॥  
ता समयस्मि वि सुत्तुं तणं व रज्जं विवेय-गिरि-वज्जं ।  
पडिवाज्जिऊण धम्मं सहलं काहं भणुय-जम्मं ॥  
ता वंदिउं सुणिंदं निय-भंदिरसागओ महीनाहो ।  
धम्मोवएस-विसरं सुभरंतो गमइ दिवहाइ ॥  
अह पावसो पयट्ठो संपाडिय-पहिय-हियय-संवट्ठो ।  
समरट्ठ-मारनट्ठो कथं-संदट्ठ-अलिवट्ठो ॥  
जत्थ विरहग्गि-डड्ढंत-विरहिणी-हियय-लद्ध-पसरेण ।  
धूस-भरेण घण-भंडलेण मलिणी-कथं गगणं ॥  
नवमेह-पिययमेणं समप्पियं जत्थ लडि-लथा-लोयं ।  
कणयमथाभरणं पिव पयडंति दिसा-पुरंधीओ ॥  
नव-पाउस-नरवइ-रज्ज-योसणा-डिडिमो व्व सन्वत्थ ।

जग्गविय विसमन्वाणो वियभिओ मेह-गज्जिरवो ॥  
 निवडंति माणिणी-माण-खड्डो विलसमाण सत्तीओ ।  
 जस्सि जल-धाराओ अणग सर-धोरणीउ व्व ॥  
 तस्सि चरि(?) खित्तोसु नरवड्ढणा वावियाड धत्ताइ ।  
 तेसि दसण-हेड कयावि राया विणिक्खलो ॥ —  
 तम्मि समए करिसगेहि धत्तमज्झाओ पुब्बसुवखणिउ ।  
 पुजी-कएसु निप्फल-तणेसु पज्जालिओ जलणो ॥  
 तत्थ जलणेण डज्झत-विग्गाह गव्व-निम्भर भुयगि ।  
 द्दुं सविग्गेण रत्ता परिभावि एय ॥  
 अहह इमो धरवासो परिहरणिज्जो विवेयवताण ।  
 वहु-जीव-विणास-करा आरमा जत्थ कीरति ॥

तदा—

पावाइ दोगच-निर्वंधणाइ भोगत्थिणो जस्स कए कुपांति ।  
 अभिक्खण त पि असारमग रोगा विलुपति घुण व्व कट्ठं ॥  
 विमोहिया जेण जणा मणमि हियाहिय क पि न चित्तयति ।  
 त जोवण क्षति जराकराला दयगि-जाल व्व वण दहेड ॥  
 रसायणाईणि कुपांति जस्म थिरत्तण काउमणा मणुस्सा ।  
 मय व वग्गेण गस्सिज्जमाण त मच्चुणा रमखइ जीविय को ॥  
 जीए कए भूरि-किलेस जाल कुपांति मित्ठति तण व पाणे ।  
 पणास्स एसा सहसा पयड-वाया-ह्य-दीव-सिहि व्व लच्छी ॥  
 जेणावलित्तो विसइक्क-चित्तो परित्थि-सग पि करेइ भूढो ।  
 खणेण तन्निखज्जइ धाउ खोहे हिमागमे पकरह व जीव ॥ —  
 किलिस्सण जस्स कए कुपांते विचित्त चाटूणि परस्स जीवो ।  
 लहूण थेव पि विलीय वणिह विलिज्जण त मयण व पेम्भं ॥ —  
 किच्चं अकिच्च च न जमि पत्ते पलोयए पीय-सुरो व्व जीवो ।  
 पटुतण तुद्ध त पण्ढे पुत्ते घणे सेलनई-रउ व्व ॥  
 एयत्थ रुक्खे व्व कुट्टव-वासे कोल कियत पि खणु व्व वधू ।  
 ठाऊण वच्चति चउ-गाइसु चउ-दिसासु च स-रम्म-वद्धा ॥  
 एवं अणिच्च सयलं पि वत्थु वियाणमाणास्स दुहेक्क-गेहे ।  
 गेहे पलित्ते व्व भवमि मज्झे जुत्तो पमाओ न खण पि काउं ॥

एवं संविग्ग-भणो राया निय-भंदिरगिा संपत्तो ।  
 हंकारिअण पुच्छइ एगंते सावयं एगं ॥  
 संपइ सिरि-दत्तगुरु शुणवंतो कत्थ विहरइ पणसे ।  
 सो कहेइ डिंडुयाणयपुरंमि मुणिपुंगवो अत्थि ॥  
 तो राया रयणीए कस्स वि अनिवेइअण निक्खंतो ।  
 तुरयंमि समारुहिअण डिंडुयाणयपुरे पत्तो ॥  
 सिरिदत्तगुरुं नमिअण तस्स कहिअण नियय-पुत्तंतं ।  
 जंपइ संपइ काउं अणुग्गहं देहि भइ दिक्खं ॥  
 गुरुणा पुत्तं जुत्तं उत्तम-सत्तस्सं तुज्झ नर-नाह ।  
 रज्जं तणं व भुत्तुं करेसि जं संजम-ग्गहणं ॥  
 नहि संजमाउ अन्नो संसारुच्छेय-कारणं अत्थि ।  
 नव-जलहरं विणा किं निव्वडइ दवानलं को वि ॥  
 रत्तो अणप्पमुल्लं एक्कं एक्कावलं समप्पेउं ।  
 जिणधम्म-निम्माल-भणा पयंपिआ सावया एवं ॥  
 कारवह जिणाययणं इमीए एक्कावलीइ मुल्लेण ।  
 तेहि वि तहं ति पडिवज्जिअण तं झत्ति कारवियं ॥  
 तं अत्थि तत्थ अज्ज वि चउवीस-जिणालयं जिणाययणं ।  
 पुत्तं व भुत्तिमंतं जस्सभेद-निवस्सं जं सहइ ॥  
 रत्ता पुण पडिवज्जा सिरि-दत्तगुरुस्स चलण-मूलगिा ।  
 अंतर-रिउ-वह-दक्खा दिक्खा निसियाऽसि-धार व्व ॥  
 एगंतरोववासे जा जीवं अंविलं च पारणाए ।  
 काहं ति तेण विहिया वय-ग्गहण-दिणे च्चिय पइत्ता ॥  
 सुय-सागर-पारणओ सूरि-पयं पाविअण जसभदो ।  
 भुवणे चिरं विहरिओ पडिवोहंतो भविय-वग्गं ॥  
 ससमय-परसमय-विअ समए तेणावि निय-पए ठविओ ।  
 निजिय-पज्जुत्त-भडो पज्जुत्तो नाम वर-सूरि ॥  
 अहं जसभदो सूरि तिव्व-तवच्चरण-सोसिय-सरीरो ।  
 निय-परिवार-सभेओ आरूढो उज्जयंत-गिरिं ॥  
 ऐवयगिरिंद-गोउडं व सुकय-लच्छी-विलास-कमलं व ।  
 भव-जलहि-जाणवत्तं व जिण-हरं गणहरो पत्तो ॥

नमिज्जण नेमिनाह पमज्जिउ निवसिज्जण तस्स पुरो ।  
 पज्जुन्नसूरि-पमुह निय परिवार भणइ एव ॥  
 राग-दोस-विमुक्को चिर-सेविय-नाण-दसण-चरित्तो ।  
 निच्छय-नएण तित्थ अप्पच्चिय बुचए जइ वि ॥  
 तह वि हु ववहार-नयेण जो पणसो पणह-पावाण ।  
 तित्थकराण पएहिं फरिसिओ सो पर तित्थ ॥  
 इह दिक्खा पडिवत्ती नाणुप्पत्ती विमुत्ति-सपत्ती ।  
 नेमिस्स जेण जाया तेणेसो तित्थमुज्जित्तो ॥  
 अन्नत्थ वि मेह्लिस्स निस्सदेह दुहावह देह ।  
 तत्तो वर पसत्थे तित्थे इत्थे वि मेह्लेमि ॥  
 इय भणिय पच्चम्भह जिण पच्चम्भ चउव्विहाहार ।  
 वारतस्स वि पज्जुन्नसूरिणो सपरिवारस्स ॥  
 पउमासणो-व्विहो परिचत्त-समत्त-गत्ति-परिकम्भो ।  
 सिरि-नेमिनाह-पडिमा-मुहपकय-निहिय-नयण जुओ ॥  
 सव्वत्थ वि राग-दोस-वज्जिओ परम तत्त-लीण-भणो ।  
 मुणियुगव-मुणियागम-सवण-समुल्लसिय-सवेगो ॥  
 पुव्व महारिसि-भग्गो दूसम समये वि सेवियो सम्म ।  
 तेरस-दिणा-वसाणे पत्तो तियसालय सूरि ॥  
 तत्तो पज्जुन्नगुरु विररतो सयल-सघ-परिओस ।  
 सुत्त-त्थ-पयडण-परो परोवयार चिर कुणह ॥  
 सत्त-सुहो सुइ-सुहओ वाडज्जतो समग्ग-लोएण ।  
 ठाणय-पगरण-रूवो जस्सज्ज वि कुरह जस-पडहो ॥  
 तस्स गुणसेणसूरि सीसो वर-सजमुज्जओ जाओ ।  
 जस्स गुणच्चिय पाणा अतररिउ-वग्ग निग्गहणे ॥  
 सीसो खम-ग्ग-लग्गो तस्सासी देवचदसूरि त्ति ।  
 चदेण व दिय राएण जेण आणादिय भुवण ॥  
 कय-सुकय-कुसुय-वोहा चउर-वठर-प्पमोय-सजणणी ।  
 सतिजिण चरित्त-कहा जुणह व्व वियभिआ जत्तो ॥  
 जे ठाणएसु ठविया पज्जुन्न मुणीसरेण धम्म-दुमा ।  
 काज्जण ताण विवइ ते जेण लहाविआ बुद्धि ॥

जस्स चलणारविंदं चरित्त-लच्छी-विलीस-वासहरं ।  
मुणि-भमरेहिँ असुकं जिणमय-मयरंद-लुद्धेहिँ ॥  
सो विहरंतो मही-मंडलम्मि खंडिय-पयंड-भावरिअ ।  
सयल-सुवणे-क-बंधू धंधुकथं पुरवरे पत्तो ॥  
सो तत्थ पणमण-त्थं समागयाणं जणाण पउराणं ।  
संसारो-सारतण-पयासणिं देसणं कुणह ॥  
तं सोउं संविग्गो सरीर-सुंदेर-विजिय-सुरकुमरो ।  
एको वणिय-कुमारो कयंजली भणिउभाढत्तो ॥  
भयवं ! भवणवाओ जग्ग-जरो-मरण-लहरि-हीरंतं ।  
मं नित्थारसु सुचारित्त-जाणवत्त-पयाणेण ॥  
गुरुणा वुत्तं वालय ! किं नामो कस्स वो सुओ तंसि ।  
तो तस्स माउलेणं पयंपिअं नेमिनामेण ॥  
भयवं ! इह-त्थि हत्थि व्व मोढकुल-विंझ-संभवो भदो ।  
कय-देव-गुरु-जणचो चचो नामां पहाण-वणी ॥  
निग्गल-कुल-संभूया भूरि-गुणाभरण-भूसिय-सरीरा ।  
तरा-त्थि गेहिणी चाहिणि त्ति सा होइ मह वहिणी ॥  
जीए विमलं सीलं दद्दु लज्जाए चंदमा निचं ।  
चरम-जलहिम्मि भज्जइ कलंक-पक्खालणत्थं व ॥  
ताणं तणओ एसो निरुवम-रूवो पगिठ-भइ-विहवो ।  
सुवण-द्धरण-मणोहर-चिचइओ चंगदेवो त्ति ॥  
गग्गमा-वथार-समए इमस्स जणणीए सुविणए दिट्ठो ।  
निय-गेहे सहयारो ससुग्गओ वुड्ढिमणुपत्तो ॥  
जा पुप्फ-फला-रंभो तत्तो मुत्तूण संदिरं भज्ज ।  
अन्नत्थ महारामे मणाभिरामे इमो पत्तो ॥  
छायाए पल्लवेहिँ कुसुमेहिँ फलेहिँ तत्थ पवरेहिँ ।  
बहुय-जणाणं एसो उवथारं काउभाढत्तो ॥  
गग्गमाए वि इमिस्सि इह देसे नट्टमसिव-नामं पि ।  
तह अणभिन्नो जाओ लोओ दुव्विमक्ख-दुक्खस्स ॥  
परचक्क-चरड-चोराइ-विदवा दूरसुवगया सव्वे ।  
न पुरंति धूय-पसुहा मेह-च्छन्ने वि दिणनाहे ॥

इय तस्स जम्म-दियहे जायाइ दिसा-सुहाइ विमलाइ ।  
 देव-गुरू-चदणेण धम्मत्थीण मणाइ व ॥  
 हरिस-जणणो जणाण सुयणो व्व समीरणो ससुल्लसिओ ।  
 रय-पसमण निवडिय गुरूण वयण व गयजल ॥  
 भवणम्मि कुसुम-बुद्धी सुसामि-तुट्ठि व्व सेवए जाया ।  
 कव-गुणो व्व सहियए फुरिओ गयणमि तूर-रवो ॥  
 एसो परिओस-करो वालत्तणओ वि अमय-धडिओ व्व ।  
 रयण व कराओ कर सचरिओ सयल-लोयस्स ॥  
 संपइ इमस्स चित्त न रमइ अन्नत्य वज्जिउ धम्म ।  
 माणस-सरमि सुतु हसस्स व पल्ल-जलेसु ॥  
 गुरूणा वुत्त जुत्त ज कुणो इमो चरित्त-पडिवत्ति ।  
 जेण सो परमत्थो जणणी-दिट्ठस्स सुविणस्स ॥  
 गहिज्जण वय अवगाहिज्जण नीसेस सत्थ-परमत्थ ।  
 तित्तकरो व्व एसो जणस्स उवयारओ होही ॥  
 तत्तो इमस्स जणय चच्च नामेण भणह तो तुब्भे ।  
 जह चगदेयमेय वय-गाहणत्थ विसज्जेइ ॥  
 सो वहु-सिणेह-जुत्तो वहु पि भणिओ विसज्जेइ न पुत्त ।  
 तत्तो पुत्तो वि दढ कउज्जमो सजम-ग्गहणे ॥  
 माउलय-अणुमय गिण्हिज्जण ठाणतरम्मि सचलिओ ।  
 गुण-गुरूणा सह गुरूणा सपत्तो खमत्तित्त्यम्मि ॥  
 तत्थ पवत्तो दिक्ख कुणमाणो सयल-सध-परिओस ।  
 सो सोम-मुहो सोमो व्व सोमचदो त्ति कयनामो ॥  
 थेवेण वि कालेण काज्जण तव जिणागमुद्धि ।  
 गभीरस्स वि सुय सागरस्स पारगओ एसो ॥  
 दूसम-समय-अस मव-गुणोह-कलिओ विभाविउ हियए ।  
 सिरिदेवचद-गुरूणा एसो गणहर-पण ठविओ ॥  
 हेम-समञ्ज-वि-देहो चदो व्व जणाण जणिय-आणदो ।  
 तत्तो इमो पसिज्जो नामेण हेमचदो त्ति ॥  
 निच्च सहाव-उच्चिय समग्ग-लोओवयार कय चित्तो ।  
 सो देवयाइ वुत्तो विहरतो विविह-देसेसु ॥

गुज्जर-विसयं सुत्तुं मा कुणसु विहारभन्न-देसेसु ।  
 काहिसि परोवयारं जेणित्थ ठिओ तुमं गरुयं ॥  
 तो तीए वयणेणं देसंतर-विहरणाउ विणियत्तो ।  
 चिट्ठइ इहेव एसो पडिवोहंतो भविय-वग्गं ॥  
 बुह-यण-चूडामणिणो भुवण-पसिञ्जस्स सिद्धरायरस ।  
 संसय-पएसु सव्वेसु पुच्छणिज्जो इमो जाओ ॥  
 एअस्स देसणं निसुणिअण भिच्छत्त-मोहित-भई ।  
 विजयसिंहो निवो जाओ जिणिंद-धम्माणुरत्त-मणो ॥  
 तत्तो तेणित्थ पुरे राय-विहारो कराविओ रम्मो ।  
 चउ-जिणपडिम-सभिद्धो सिद्धविहारो य सिद्धिपुरे ॥  
 जयसिंहदेव-वयणा निम्मियं सिद्धहेम-वागरणं ।  
 नीसेस-सद्ध-लक्खण-निहाणमिभिणा सुणिदेण ॥  
 अमओ-वमेय-वाणी-विसालमेयं अ पिच्छमाणस्स ।  
 आसि खणं पि न तित्ती चित्ते जयसिंहदेवस्स ॥  
 तो जइ तुमं पि वंछसि धम्म-सरूवं जहट्ठियं नाउं ।  
 तो मुणिपुंगव-मेयं पुच्छसु होअण भत्ति-परो ॥  
 इय सम्मं धम्म-सरूवं-साहगो साहिओ अमचेणं ।  
 तो हेमचंदसूरिं कुमार-नरिंदो नमइ निच्चं ॥  
 सम्मं धम्म-सरूवं तस्स समीवंधि पुच्छए राया ।  
 मुणिय-सयलागमत्यो मुणि-नाहो जंपए एवं ॥

हेमचन्द्रसूरः कुमारपालं प्रति सद्बोधः ।

भव-सिंधु-तरी-तुलं महल्ल-कल्लाण-वल्लि-जलकुलं ।  
 कय-सयल-सुह-समुदयं जीवदयं चिय मुणसु धग्गं ॥  
 आउं दीहमरोगमंगमसमं रूवं पगिट्ठं बलं,  
 सोहग्गं ति जगुत्तमं निरूवमो भोगो जसो निम्मलो ।  
 आएसेक्क-परायणो परियणो लच्छी अविच्छेइणी,  
 होजा तस्स भवंतरे कुणइ जो जीवाणुकंपं नरो ॥  
 नरयपुर-सरल-सरणी अवाय-संधाय-वग्ध-वण-धरणी ।  
 नीसेस-डुक्ख-जणणी हीसा जीवाण सुह-हणणी ॥

जो कुणइ परस्स दुह पावइ त चेव अणतगुण ।  
 लब्धमि अवथाइ नहि निवतस्मि ववियमि ॥  
 जो जीव-वहं काउ करेइ खण मित्तमतणो तित्ति ।  
 छेयण-भेयण-पमुह नरय दुह सो चिर लहइ ॥  
 ज दोहग्गमुदग्ग ज जण-लोयण दुहावह ख्व ।  
 ज अरस-भूल खय-खास-सास कुट्ठाइणो रोगा ॥  
 ज कण्णनास कर-चलण-कत्तण ज च जीविय तुच्छ ।  
 त पुंवारोविय-जीव-दु-मख-रु-मखस्स फुरइ फल ॥  
 जो जीव-दय जीवो नर-सुर-सिय-सोख-कारण कुणइ ।  
 सो गय-पावो पावेइ अमरसीहो व्व कल्लण ॥

अमरसिंह-कथानकम् ।

तथाहि—

जंबूदीवे भरहे दाहिण-भायस्स मज्झिमे खडे ।  
 अमर-नयर व रम्म अमरपुरं अत्थि वर-नयर ॥  
 नवर अणेग-सख सई-सहस्सेहि पत्तमाहप्प ।  
 भूरि-जयत-कुमार फुरत-हरि-ल-मख कय-सोह ॥

तत्थ सुग्गीवो राया ।

जस्स करे करचालो छज्जइ ताविच्छ गुच्छ-सच्छाओ ।  
 समरम्मि ह्ढायद्विय-जयलच्छी वेणीदडो व्व ॥  
 तस्स सयलतेउर-तिलय तुल्लाओ दुत्ति देवीओ ।  
 कमला विमला य, कयाइ कमलादेवीए पाउंभूवो गग्गो ।

तप्पमावेण जाया समर-मारिज्जमाण-जण-दसाणिच्छा । तिवग्ग-खग्गमि-  
 ज्जंत-भड-सकड अक जुड पयडिऊण पूरिया सा रत्ता । पुणो वि समुप्पन्न मिग-  
 यावलोयण-कोउय । विविह पहरण-हणिज्जत-मिग-गण मिगया-विणोय काऊण  
 त पि सपाडिय । कमेण पसूया देवी । जाओ दारओ । कारिय रत्ता वद्धावणाय,  
 कय दोहलाणुसारओ 'समरसीहो'त्ति नाम । विमलादेवी वि सपत्ता आवन्न-  
 सत्ता । तप्पमावेण जाओ परेहि मारिज्जत जतु-गण रक्खेमि त्ति दोहलो ।  
 सव्वत्थ अमारि-पडह-दाण पुंव-पूरिओ सो वि रत्ता । एसा वि पसूया सयल-  
 जण मणाणदण नदण । इमस्स वि कय 'अमरसिहो'त्ति नाम । वड्डिया देहो-  
 वण्ण, कराविया कलान्गहण, पत्ता जुव्वण ।



तत्थ रउदो खुदो निद्धम्मो निदोओ समरसीहो ।  
 ततो दोसेक-पए तंमि पयाओ विरत्ताओ ॥  
 सदओ दक्खिन्न-जुओ परोवथारुज्जओ अमरसीहो ।  
 तो गुणनिहि ति गरुयं वहइ जणो तंमि अणुरायं ॥  
 अह पवणु कुमर.....ड(?)तरलत्तणओ समत्त-भावाण ।  
 विसमामय-विहुरंगो सुग्गीवो मरणमावत्तो ॥  
 तो जेदो त्ति निविट्ठो रज्जे सयमेव सो समरसीहो ।

| नहि निग्गुणो वि जाणइ अप्पाणं गुरु-पयाजुग्गं ॥

सो य निक्करुणो पया-पालण-परंसुहो पारिद्धि-गिद्धो रज्ज-कज्जाइं अचि-  
 ततो चिट्ठइ । अमरसीहो उण पाणि-दया-परो परोवथार-निरओ निरय-गमण-  
 निबंधणं बंधणं पिव पावं परिहरंतो कालं गमेइ । कथाइ तुरय-चाहणत्थं  
 निग्गओ नगर-बाहिं कुमारो । बाहिज्ज विविह-देसु-व्वमे वेग-प्पबंध-बंधुरंगे  
 तुरंगे तरुच्छायाए वीसमंतो पेच्छइ छगलं पुरिसेण निज्जंतं । छगलो य निय-  
 भासाए बुब्बुयइ, कुमारेण करुणाए सोयाविओ । तहावि बुब्बुयंतो न थक्कइ ।

तो उल्लसंत-करुणो कुमरो तं पुरिससैवमालवइ ।

किं नेसि छगलमेयं ? पुरिसो वि पयंपए एवं ॥

जन्नमि कीरमाणो सग्ग-फलो होइ पसु-वहो जग्गहा ।

तो तत्थ हंतुमेयं नेमि अहं; अह भणइ कुमरो ॥

जइ पसु-वहेण सग्गो लब्भइ ता केण गम्भए नरए ।

नहि हिंसाओ अन्नं गरुयं पावं पयंपंति ॥

एत्थंतरंमि पत्तो सोमसुणी तत्थ दिव्व-नाण-जुओ ।

चर-अचर-जीव-रक्खण-निमित्त-महि-निहिय-नयण-जुओ ॥

धग्गं च मुत्तिमंतं तं सम-रासिं व जंगमं दट्ठुं ।

कुमरो भणइ विवायं एस सुणी छिंदिही अम्ह ॥

नमिज्ज सुणी भणिओ कुमरेण हरेह संसयं अम्ह ।

पंचिंदिय-जीव-वहाओ होइ किं सग्ग-सुह-लाभो ॥

तो सुणिणो वज्जरियं जीव-वहाओ कुमार जीवाण ।

नारय-तिरिय-डुहाइं हवंति न कयावि सग्ग-सुहं ॥

किं बहुणा भणिएणं एत्थत्थे संसयं इमो छगलो ।

छिंदिहिइ संपयं चिय तो भणिओ साहुणा छगलो ॥

खड्ड खणाविय सहं छगल सह ओरोविय रुक्ख ।

पहं जि पवत्तिज जन्न सहं किं पुब्बुयहिं मुख्ख ॥

इम सोचा ठिओ तुण्हिक्को छगलो । विन्धिय-मणेण भणिय कुमारेण ।  
भयव ! एस छगलो किं तुम्ह पढियमित्तेण चेव तुण्हिक्को ठिओ । साहुणा  
पुत्त-भद ! रुद्धसम्मो नाम इमस्स पुरिसस्स पिया आसि । तेण खणाविय  
इम तलाय, पालीए आरोविया रुक्खा, पडवरिस पवत्तिओ जन्नो, जत्थ छग-  
लगा वहिज्जति । कालेण रुद्धसम्मो मओ, जाओ छगलगो । दण्णिओ इमिणा  
पुरिसेण इत्थेव जन्ने । पुणो वि जाओ छगलो, पुणो वि हओ, एव पचसु  
भवेसु, छट्ठो पुण इमो भवो । सपयं पुण अकाम-निज्जराए लहु-कय-कम्मो पुत्त-  
दसणेण सजाय-जाइसरणो एस छगलो इम भणइ—पुत्तय ! किं मारेसि म,  
तुहं पियाह रुद्धसम्मो । जइ न पत्तियसि, तां करेमि अदित्राण, वसेमि निहाण,  
ज मए तहं परुक्ख निक्खय अत्थि । पुरिसेण पुत्त—भयव ! जइ सच्चमेय तां  
दसेव एसो त । इम सोऊण चलिओ छगलो, गओ गिहंभतर निहाण-पएस ।  
पाएहिं पट्ठिज पयद्धो । खणिए लद्ध निहाण । जाय-पच्चओ मुणि समीवे धम्म  
सोऊण पडिवन्नो सम्मतने पुरिसो(?)कुमारेण-भणिय—भयव ! जइ सत्थ-वि-  
हियस्स वि पसु वहस्स एरिसो परिणामो, तां मए कायव्वा जीव-दया । छगलो  
साहु-पासे धम्म सुचा भत्त-पचक्खाण करेइ । साहु-दिन्न पंच-नमुक्कार सुमरतो  
समादिणा मओ, गओ सुर-लोय । अवहिनाण-मुणिय-पुब्बभवो 'उवगारि' ति  
करेइ कुमारस्स सन्नेज्ज । एव वचइ कालो ।

अहं जंपइ छगल-सुरो भासुर-भणि मउड-कुडलाहरणो ।

रेयणीइ रायपुत्त गयणे होऊण पचक्खो ॥

एसो राया गरुय-जणाणुराय तुममि असत्तो ।

अच्चत कूर-चित्तो चित्तइ तुहं मारणोवाए ॥

तां मुत्तु नयरमिण सपइ देसंतर तुम वच्च ।

समए पुण रज्जमिण तुमए चिय उद्धरेयव्व ॥

इय सुर-वयण सोउ विमलेण अमच्च नदणेण समं ।

नयरओ निक्खतो परिममइ महीयल कुमरो ॥

ठाणे ठाणे लोयाओ वदण चदण व पावतो ।

नियय गुणुकरिसेणं कमेण कुडिणपुर पत्तो ॥

तरुण-जण-हियथं दरणेण हरिण नयणाण जत्थ नयणाहं ।

पुचंति चोर-सदेण केवलं न उण नायरथा ॥  
 तत्थत्थि भाणुनामो निवई नय-लच्छि-केलि-पंकसहं ।  
 जस्स करे करवालो कालो संहरइ रिउ-चक्कं ॥  
 तंमि समए सहंतं असिवं संजायमत्थि तत्थ पुरे ।  
 तस्सोवसमे हेउं पुच्छइ वंअण-गणं राया ॥  
 सो कहइ कुणसु पुर-देवयाई पूयं पुरो पसु-वहेण ।  
 राय-पुरिसा पयदा तहेव तो पसु-वहं काउं ॥  
 तं पारद्धं दट्ठं कुमरो करुणाइ हिंसरो भणइ ।  
 मा हणह इमे, ते वित्ति को तुमं वारणो अम्ह ॥  
 निव-वयणेण पसु-वहं कुणिओ निव-वयणओ य विरमामो ।  
 इय भणिऊण पयदा काउं तं दढयरं पुरिसा ॥  
 तो कुमरेणं भणिओ छगलसुरो रक्ख पसु-वहं एयं ।  
 उग्गीरि उग्ग-खग्गे ताण सुए वंअए तियसो ॥  
 अच्छरियमिणं दट्ठं निवस्स पुरओ निवेयए लोओ ।  
 तत्तो विम्हिय-चित्तो भाणुनिवो तत्थ संपत्तो ॥  
 दिट्ठो कुमरो अमरो व्व तेण रमणीय-रूव-संपत्तो ।  
 सो वि नमिओ नरिंदं जंपइ किमिमे हणिज्जंते ॥  
 नहि पसु-वहेण असिवं नियत्तए अवि य बड्डए बाढं ।  
 लोए पलीवणं पिव पलाल-पूल-प्पसंगेण ॥  
 वज्जरइ भाणुराओ नियत्तिही भद ! कहमिणं असिवं ।  
 कुमरो जंपइ नरनाह ! सज्ज अंत-प्पभावेण ॥  
 पत्ते अवयरिऊणं एस चिय देवया फुडं कहिही ।  
 असिवो-वसभो-वायं किमित्थ बहुणा पलत्तेण ॥  
 आणाविया कुमारी रत्ना कुमरेण संडले ठविया ।  
 सिरिखंड-कुसुम-पसुहेहिं पूइआ जंपए एवं ॥  
 “वसइ कमलि कलहंसी जिम्बं जीव-दथा जसु चित्ति ।  
 तसु पय-पक्खालण-जलिण होसइ असिव-निवित्ती ॥ ”  
 अह भाणुनिवो बुल्लइ भद ! मणे वसइ जस्स जीव-दथा ।  
 सो कहमिह नायव्वो, अत्थि उवाओ भणइ कुमरो ॥  
 दंसणिणो सव्वे वि हु भेलसु; तो मेलिया इमे रत्ना ।

“पुरो भमतीह वि अगणाए

सकज्जल दिट्ठिजुय नव त्ति ।”

पढिउ इमा समस्सा कुमरेण समप्पिया तेसि ॥

“चकरु च ह्रुट्ठ यण-भडलम्मि

अणुरक्खण तेण मण न नाय ।

पुरो भमतीह वि अगणाए

सकज्जल दिट्ठिजुय नव त्ति ॥”

एव निय निय-चित्ताणुसारओ जुवइ-वत्तण-परेहि ।

पर-तित्तिएहि बहुहा कय समस्साइ पुव्वद्ध ॥

भविपव्वा-वत्सेण सोममुणी ज्जल-पुव्व-भव-कट्ठो ।

तत्तथागओ अणेण वि पुव्वद्ध पूरिथे एव ॥

“मग्गे तस्सा याव्वरजतुरक्खला-

वत्तिचित्तेण मण न नाय ।

पुरो भमतीह वि अगणाए

सकज्जल दिट्ठि-जुय न व त्ति ॥”

कुमरो भणइ इमेसु कस्स मणे कुरइ जीव-दया ।

राया जपइ जिण-मुणि मण वि सुत्तु न अत्तेसि ॥

अत्तेसि पि इमस्स व मणमि जइवि कुरिज्ज जीव-दया ।

वयण पि तारिस होज्ज न उण सिगार-रस्स-पवेर ॥

तो मुणि-पय-पक्खालण-जलेण अम्मुत्तिलय नयरमल्लिले ।

त असिव उवसत राया परिओसमावत्तो ॥

जपइ कुमर तुममुत्तमो त्ति सामत्तओ जइवि नायं ।

तहवि तुह मुणिउमिच्छइ ठाण-कुल-प्पमुहमेस जणो ॥

पुर-कुल-पिउ पमुह कुमर-सत्तिय कहइ सव्वमवि विमलो ।

निय-वूय कणावइ रत्ता परिणाविओ कुमरो ॥

कुमरस्स कुणइ करि-तुरय कणय-वत्थाइ-वियरण राया ।

इय तत्थ सुह चिहइ विसयासेवण-परो कुमरो ॥

अह पुरिसा अमरपुराउ आगया तत्थ तेहि विवत्तो ।

कुमरो तुममि नयराओ निगाए सो समरसीहो ॥

पारद्धि-परो रज्ज रक्खइ न परेहि विदिविज्ज त ।

कुणह् अनोहं च सयं पयाउ तत्तो विरत्ताओ ॥  
 तो मिग-गहण-मिसेणं पारद्वि-परव्वसो पहाणेहिं ।  
 सिह्लाह्एहिं हणिओ नीओ सो झत्ति पंचत्तं ॥  
 तो तत्थ तुमं गंतूण नियय-रज्जं अणाहमुद्धरमु ।  
 इय सुचा संचलिओ कुमरो चउरंग-वल-कलिओ ॥  
 संपत्तो अमरपुरे पटंमि निवेसिओ पहाणेहिं ।  
 काऊण चिररज्जं जिण-धम्म-परो गओ सुगहं ॥  
 जीव-दया-रहिओ इह भवे वि निहणं गओ समरसीहो ।  
 तं कुणमाणो सुह-सयाहं पत्तो अमरसीहो ॥  
 इत्यहिसायाममरसिंहकथा ।

दामन्तके-दृष्टान्तम् ।

जो जीवदया-परमो परस्स पीडं परिचयइ पुरिसो ।  
 वसणं पि ऊसवो होइ तस्स दामन्तगस्स जहा ॥  
 रत्ता भणियं भयवं को सो दामन्तगो ? । गुरुणा वुत्तं महाराय !  
 सुण । अत्थि इत्थेव भारहे वासे रायपुरं नगरं ।  
 जेत्थ सुर-भंदिरेसुं वज्जंताउज्ज-निरसणं मुणिउं ।  
 जाय-धण-गज्जि-संका सिहिणो निच्चं पि नचंति ॥  
 तत्थ सहावओ दया-परो सुनंदो नाम कुल-पुत्तओ । तस्स जिण-साहु-  
 सेवा-समुज्जओ जिणदासो नाम मित्तो । एगया गओ तेण समं समण-समीवे  
 सुनंदो, वंदिऊण निसत्तो पुरओ, गुरुणा कया धम्म-देसणा ।  
 कल्लाण-कोडि-जणणी दुरंत-दोगच-दुक्ख-निदलणी ।  
 सग्गा-पवग्गा-हेऊ एक चिय होइ जीव-दया ॥  
 एवं सोऊण संविग्गेण भणियं सुनंदेण भयवं ! अओ परं जावज्जीवंमए  
 संसाह-कज्जे जीव-वहो न कायव्वो, मंसं च न भविस्सव्वं ति । गुरुणा वुत्तं  
 वच्छ ! धत्तो तुमं, सुल्लओ ते मणुय-जग्गो, सहलं ते जीवियं, जेण तुमए जीव-  
 वह-नियत्त-चित्तेण कया मंस-भक्खण-निवित्ती । जहुत्त-नियमेण कयत्थमप्पाणं  
 मत्तंतस्स [तस्स] वचंति दिवहा । कयाह संजायं सुहि-सयणेणवेक्खं तिक्खं दुब्बि-  
 क्खं । तंमि धत्त-दुहत्तणेण लोगो मच्छ-मंसेण पाणवित्ति काउं पवत्तो । सुनंदो य  
 भणिओ भज्जाए किं न तुमं मच्छएहिं कुडुंव-वत्तणं करेसि ? । तेण भणियं-

अल पाव-हेउणा कुडुव-वत्तणेण, ज जीव-वहेण कीरइ । भज्जाए वुत्त दढ भमा-  
डिओ मुडेण केण वि । न दिट्ठो तुम धम्मिट्ठो, पडिस्सइ ते मत्थए धम्मो,  
कुडुवे छुटाए भरंते कस्स पाव भविस्सइ । मिलिया सालया, तेहि निव्वमच्छिज्जणा  
नीओ दह सुनदो । खिविज्जण जाल गहिया इणेण मच्छा । तडकुडते ते द-  
ट्ठूण दयावसेण मुक्का । आगओ गिर, एव दुइय-तइय-दियहेसु वि कय । नवर  
एकस्स मच्छस्स परुडिओ खुडिया । भणिय अणेण ।

भो ! भो ! कयत्थह मम पाण-पणासं पि मे कुणह तुम्हे ।

तहवि न जीव-वहेण करेमि वित्ति कुडुवस्स ॥

जस्स कए कोडीओ जीवाण वहेमि सपय मूढो ।

नरय गयस्स सरण मज्झ कुडुव न त होही ॥

एक्क पि पय वचइ ज पर-लोयमि सह न जीवेण ।

तस्स सरीरस्स कए कह पि काह न जीव वह ॥

इय वोत्तु दढसत्तेण तेण पडिवन्नमणसण झत्ति ।

भरिज्जण समुप्पन्नो जत्थ इमो त निसामेह ॥

भगह-विसया-वयस रायगिहं नाम अत्थि वर-नयर ।

मय पसर-पर-वसा जत्थ हत्थिणो न उण नायरया ॥

-तत्थ समग्ग-रिउ-वग्ग-निग्गहण-कय-कम्मो नरवम्मो राया ।

जस्स ववस्साय सग्हो पसरत्त-पयाव-पल्लवु-प्पीलो ।

दिसि वहु-विहसणेण छज्जइ जस-कुसुम-निवहेण ॥

तत्थ सिरिभंत-सिरोमणी भणियारो सेट्ठी । सील-पालणु-ज्जल-जसा सु-  
जसा से भज्जा । विसय-सुहमणु मवताण ताण जाओ सुनद-जीवो पुत्तो । कय  
विछुडेण तस्स 'दामन्तगो' त्ति नाम । समीहियत्थ-सपत्तीए पाउमभवत-हरिसो  
जाओ सो अट्ठवरिसो । भवियवया-वसेण सेट्ठिणो घरे सजाया मारी । विन्ना-  
यमेय रत्ता । 'मा अन्नघरेसु सचरउ' त्ति तस्स घरवारे कारिया कट्टएहि वाड्डी ।  
मयाणि माइ-पिइ-पमुह-माणुसाणि सव्वाणि । पुव्व-कयाणुकपा-वसेण उव्वरिओ  
दामन्तगो । कमेण निग्गओ मयग-भक्खग-साण-प्पवेस-भग्गेण । भिक्खा-नि-  
मित्त भमतो गओ सागरपोयस्स गेहं ।

पोएण सागर गाहिज्जण गहिज्जण जेण रयणाइं ।

नूण तिभि-कुल-सकुल-जल-सेसो सागर विहिओ ।

एत्थतरे तत्थागय मुणिजुयल । दामन्तग दट्ठूण जेठ्ठेण साट्ठणा दिसाव-

लोयं काऊण भणिओ दुईओ भो ! आयन्नह मह वयणु, तणु-लक्खणिहि  
मुणामि । इहु बालउ एयह धरह कमिण भविस्सइ सामी । कुहुन्तरिण सु-  
यमिणं सागरपोएण । चितियं च

वज्जिय-राग-दोसा सम-मणि-तण-मित्त-सुणो सुणिणो ।

इयर-नर व्व न जंपंति नूणमविचारियं अत्थं ॥

तो एयं होयव्वं अणेण अत्थेण नत्थि संदेहो ।

अवि चलइ मैरु-चूला न चलइ सुणि-भासियं वयणं ॥

संभवइ य कहमेयं जमहं चिट्ठामि हंठ-पुट्ठंगो ।

अत्थि गुणोह-समुद्धो समुद्धतो य मे पुत्तो ॥

अहवा हयविहिणो विलसियाणि दीसंति जं विचित्ताइं ।

तो नड-पेक्खणय-समे संसारे किं न संभवइ ॥

जो मज्झ पिउ-पियामह-पयुहेहिं महंत-पुव्व-पुरिसेहिं ।

परिवालज्जण सुइरं समप्पिओ विहव-संभारो ॥

सो उण विविह-किलेसे काऊण मएवि वुट्ठिसुवणीओ ।

हा ! तस्स इमो रंको सामी होही विहि-वसेण ॥

ता किं करेमि वच्चांमि कत्थ कस्स व कहेमि निम्भंगो ।

एवं विचितयंतो सागरपोओ गओ मोहं ॥

तव्वसओ वीसरिज्जण साहु-वयण-मत्थस्स भाव त्ति ।

निदय-मणो पयट्ठो दामन्नग-मारणोवाए ॥

सोयगं दाऊण भणिओ दामन्नगो वच्छ ! आगच्छ मए समं, जेण ते  
बहुए मोयगे देमि । 'जं तुमं भणसितं करेमि' त्ति भणंतेण दामन्नगेण समं  
गओ चंडालवाडयं । दव्वं दाऊण भणिओ रहसि खंगिलो नाम चंडालो ।  
'एस बालो पच्छन्नं तुमए हंतव्वो, वहामिन्नाणं च मे दंसियव्वं' त्ति । पडिव-  
न्नमिणं चंडालेण । नीओ नयरओ दूरं दामन्नगो । चितियं च बालेण किं  
इमिणा वराएणावराद्धं ? जं एयं हणिवेइ सागरपोओ, ता किं इमस्स मइमंसो ?  
धिरत्थु जीवियव्वस्स ! जं एरिसं अकज्जं काउसुज्जओऽहं, दधिण वि दवेणेव तेण  
पज्जत्तं, जं इमिणा पावेण पाविज्जइ, ता सव्वहा एयस्स वहत्थं न वहंति हत्था-  
मे । तओ जम-जीहा-सवत्तिथाए कत्तिथाए छिन्नं तस्स कणिट्ठंगुलीए खंडं चंडा-  
लेण । भणिओ इमो, अहं मारिस्सामि तुमं, जइ पुण नयरमिणं सुतूणं अन्नत्थं  
वच्चसि ता मिद्धेमि । रुयंतेण तेण वुत्तं एवं करिस्सं । तओ सुको साणुको-

सेण चडालेण दीमन्नगो नामिउभाढत्तो, नियत्तो चडालो । दंसिय अगुलि-वड  
सागरपोयस्स । सो य पच्चुज्जीविउच्च पर परिओसमावत्तो । दामन्नगो अरण्णे  
परिममतो दिट्ठो सागरपोयसतिण्ण गोउलिण्ण । सुदरागारो त्ति पुच्छिओ 'को  
तुम' ति । दामन्नगेण वुत्त—उच्छन्नवसो वणिधपुत्तोऽह । तओ समुप्पन्न-कसणेण  
नीओ निय-घर । भणिधा निय-घरिणी, अपुत्ताए तुह इमो पुत्तओ, परितुट्ठो एसा ।

विणाय-प्पमुह-गुणेहि ताण पाण-प्पिओ इमो जाओ ।

सव्वत्थ गुणेहि पिय ज कीरइ त किमच्छेरे ॥

अह काम-केलि-भयण तरुणी-यण-नयण-भसल-कमलवण ।

सो देह-सुदरत्तण-गुणव्वण जोव्वण पत्तो ॥

अन्नाया गो-उल्ल-पलोयणत्थ तत्थोगओ सागरपोओ । दट्ठण दामन्नग  
सासकेण पुच्छिओ अणेण गोउलिओ 'को एसु'त्ति । तेण वुत्त—अणाहो त्ति  
इहागओ एसो, मण अपुत्तेण पुत्तो पडिवत्तो । तओ तक्कणाओ खडिधगुलि-  
दसणाओ य चित्थिमिण सागरपोएण । जो मण भाराविओ वालो सो चेव  
एसो, नूण न चावाइओ चडालेण । अह सजाओ ताव वाहिर-धणस्स सामी  
इमो, किमन्नहा होई सुणि-वयण, तहावि पुरिसयारो न सुत्तव्वो त्ति । तओ  
भणिओ गोउलिओ, सपथ गमिस्सामो गेह । तेण वुत्त—चिरकाला तुम्मे  
आगया, अज्जवि न गो-उल्ल निरुव्वि । सागरपोएण भणिध—अत्थि महत्त  
कज्ज । गोउलिएण वुत्त—जह एव, ता अप्पेह लेह, जेण मे पुत्तो बुधइ ।  
मागरपोएण स हत्थ लिहिय लेह अप्पिऊण पेसिओ दामन्नगो । गओ सो  
रायगिह, परिस्सतो वीसमिओ मयण देव-उल्ले । आगया तस्स निदा ।

अह तत्थ विसा नामेण मयण पूया-निमित्तमणुपत्ता ।

तिथ-लुक्क-तिलय-भूया सागरपोयस्स वरधूया ॥

तीए य मयण-पूय कुणमाणी एस विन्दय-रसेहि ।

नव-नीलुप्पल-ढल दीहेरेहि नयणेहि सो दिट्ठो ॥

जच्च-सुवन्न-सवत्तो विसाल वेच्छत्थलो पलव-भुओ ।

कमलारण-कर-चलणो को एसो काम-सम-स्सवो ॥

एय विभावयन्ती लेह पिउ-मुह-मुद्धिय दिट्ठ । —

तस्सक लट्ठि-सठियमेसा छोड्डण चाएइ ॥

“स्वस्ति गोकुलात् श्रेष्ठिसागरपोतः समुद्रदत्त सलोहमालिङ्गय कुशल-  
वार्त्तयति । कार्यं च—अस्य पुरुषस्याघोतपादस्य चिपं दीयताम्, इत्यर्थे न  
विकल्पः कार्यः ।”



तओ तीए चितियं नूणं ताथेण भह-जुग्गो एस लद्धो वरो, दिवमं च सुंदरं दिट्ठं, तेण एसो सिग्घं पेसिओ । जं च विसंमि अणुस्सारो तं भमो त्ति । तओ अणुस्सारं फुसिऊण नयणंजणेण आधार-रेहा कया, पुणोवि लेहो मुट्ठि-ऊण तहेव सुक्को, परितुट्ठमाणसा गया गेहं । थोव-वेलाए य उट्ठीऊण दामन्नगो पत्तो सागरपोय-गेहं । समप्पिओ समुद्धत्तास्स । लेहे वाइऊण अवचारिओ ऽणेण लेहत्यो । 'तायाएसो मे पमाणं' ति मत्तंतेण कया विवाह-सामग्गी, सम-ग्गो वि मैलिओ सयण-वग्गो । संवच्छरिये विणिच्छिये तत्काल-लग्गे विसाए कर-ग्गहणं काराविओ दामन्नगो । पारद्धं वद्धावणं ।

आभरण-किरण-दिप्पंत-देह अदरीकय-सुरवट्ठ-स्वरेह ।

धण-कुंकुम-कदम धर-दुवारि खुप्पंत-चलण नचंति नारि ॥

एत्यंतरे पत्तो नगरं सागरपोओ । मग्गि मिलिण्ण संलत्तो लोण्ण । सुंदरो तुमए जामाउगो पेसिओ । सागरपोएण चितियं नूणं तेण दुरप्पणा प-रिणीया मे धूया । गिहागएण दिट्ठो विवाह-कंकणालंक्रिये-करो दामन्नगो । हा ! अहं अन्नहा चित्तेमि, कज्जं अन्नहा परिणमइ विट्ठिवसेण । संपयं संपत्तो वर-मा-णुसाणं सामी एसो । जओ गिहत्थाणं गिहेसु महिलाओ पमाणं, महिलाणं पुण पाण-प्पिओ जामाउगो ।

भणियं च

तीयह तिन्नि पियाराइं कलि-कज्जल्ल-सिंदूर ।

अन्नह तिन्नि पियाराइं दुहु जम्वाइ उ तूर ॥

इमं च अणुचियं न चएमि दट्ठु, वरं धूयाए वि वेहव्वं ति चित्तंतेण गंतूण भणिओ चंडालो । अरे खंगिला ! न तए वावाइओ सो । तेण वुत्तं किं गयं ? दंसेसु तं । संपयं पि वावाइस्सं । सागरपोएण वुत्तं-जेइ एवं ता नयर-देव्या-पूय-णत्थं तं पट्ठविस्सं । तओ गेहमागंतूण सागरपोएण भणियं बहु-वरं वच्चह देवकुलाचारो त्ति नगरदेवियं पुएउं । चलियं तं वचंतं दिट्ठं हट्ठेनिविट्ठेण समुद्धत्त-तेण । संपयं अत्यमिए वासरेसरे परिफुरंते तिमिर-विसरे एवं चिय चोरप्पसरे नयर-परिसरे अणवसरो गंतुं वट्ठ-वरस्स त्ति भणंतेण ठवियं हट्ठे वट्ठ-वरं । पूओ-वगरणं वेत्तूण गओ समुद्धत्तो देवयायणं, पविसंतो पुव्व-पविट्ठेण वावाइओ खंगिलेण । सुयमिणं सागरपोएण । सोय-सागर-निमग्गो ' हा देव ! दुव्वारो ते वावारो, जं चितियं तए तं कयं' ति जंपमाणो पयट्ठ-हिय-संधट्ठो सुक्को पाणे-हिं । विन्नाय वुत्तंतेण रत्ता दामन्नगो धर-सामी-कओ । अन्नया तस्स पुरओ पठियं भंगल पाढगेहिं

अणुपुंखमावडतावि आवया तस्स जसया हति ।

सुहृदुक्खद कथं फुडओ जस्स कयतो वट्ठ पत्त ॥

इम सोचा दामन्नगो तेसिं तिन्नि सय-सहस्साइ देह । 'अणुचिय दाण' ति  
दक्कारिजण पुच्छिओ रत्ता दामन्नगो 'किमेय' ति । तेण सिद्धो निय-धुत्तंतो । तुडेण  
रत्ता सो ठाविओ सेट्ठी । विउल-भोए सुजतस्स तस्स वचण कालो ।

अह अन्नया निसाए पच्छिम-जाममि सुहृ-विउद्धस्स ।

जाया इमस्स चिता, पुव्व-भवे कि मण विट्ठिय ॥

ज मह वसणाइ पि ह्नु जसव-स्सवेण परिणयाइ दढ ।

तो गोसे विन्नतो धम्म-निजत्तेण पुरिसेण ॥

अइसय-नाण-समगगो समागओ विमलवोद-आयरिओ ।

दामन्नगो पट्ठो विणिग्गओ तस्स नमणत्थ ॥

त वडिउ निसन्नो पुरओ पुच्छइ मणो-गय भाव ।

कहइ गुरु पुव्व-भवे जीव-दया ज कया तुमए ॥

त पत्तो सि विभूह मरण-दस ज च पाविया मच्छा ।

वेत्तूण तिन्नि वारे त तुममवि हतुमारद्धो ॥

ज तढया छिन्ना मच्छगस्स पखुटिया, तक्कम्म-वसेण तवावि अगुली  
छिन्ना, त सोज्जण पडिबुद्धो ।

तो सम्मत्त गिण्हइ जिण-मुणि-भत्तो पवन्न जीव-दओ ।

दामन्नगो कमेण पत्तो सग्ग च मोत्त च ॥

अभयसिंहकथानकम् ।

जो पाव-भीरु-चित्तो अभय जीवाण देह करुणाए ।

कत्तो वि तस्स न भय होइ जहा अभयसीहस्स ॥

रत्ता भणिय भयव ! कहेसु मह को इमो अभयसीहो ? ।

वागरइ गुरु एव नरिद ! निसुणेसु अक्खेमि ॥

इत्थेव भरह-खेत्ते मणाभिरामे कुसत्थल-ग्गामे ।

पयईए भइओ नामओ आसि कुलपुत्तो ॥

सो गाढे दुग्गिमस्से अनिज्जहतो विचितए एव ।

हण्डि भिगाइ-जीवे काहमह अत्तणो वित्ति ॥

तो गिण्हिज्जण लण्ड वार्हिं पत्तो पलोइउ ससय ।

तस्स विणास-निमित्तं पहाविओ मिल्हए लउडं ॥  
 इंतं लउडं दहुं अयत्त-चित्तो पलायए ससओ ।  
 भदो तस्स वहत्थं पुणो पुणो मिल्हए लउडं ॥  
 ससओ पलायमाणो सुणिस्स पडिमा-ठियस्स वण-मज्जे ।  
 चरणंतरे निलुक्को अन्नं सरणं अपावंतो ॥  
 अहं तिब्ब-तवावज्जिय-भणाए वण-देवयाइ निस्सविथा ।  
 समणस्स तस्स पुरओ विउला आयास-फलिह-सिला ॥  
 तो तीए अफ्फलिओ सहसा सदेण मिल्हिओ लउडो ।  
 वेगेण पडिनियत्तो लग्गो भदस्स भाल-यले ॥  
 सो त-प्पहार-निग्गय-रुहिरो गुरु-वेयणा-विट्ठुरियंगो ।  
 मुच्छ-निमीलिय-अच्छो धसत्ति धरणी-यले पडिओ ॥  
 वण-पवण-संग-सत्थो सुणिं पुरो पिच्छिउं भणइ भदो ।  
 हा हा ! इहेव जस्से फलियं से पाव-कम्ममिणं ॥  
 अहवा उइत्तमेयं सुह-कस्से किं पि जं अदिट्ठेण ।  
 केणावि पडिक्खलिओ लउडो लग्गो मह णिडाले ॥  
 अण्णहं लउडो लग्गोज्ज कहवि पडिमा-ठियस्स साहुस्स ।  
 तो सत्तमे वि नरए न हुज्ज पावस्स मह ठाणं ॥  
 अह पारिजण सुणिणा काउस्सग्गं किवा-समग्गेण ।  
 भणिओ इमो महायस ! किमेयमसमंजसं कुणसि ॥  
 जो मंस-लुङ्क-चित्तो निरणुक्कोसो करेइ जीव-वहं ।  
 नरयानलस्स सो होइ इंधणं पाव-पडिहत्थो ॥  
 तो पणमिज्जण समणं भदो जंपइ अओ परं भयवं ! ।  
 न हणामि जाव-जीवं जीवं मंसाइ-कज्जेण ॥  
 सुणिणा भणिओ भदो खणं तुमं भद ! भावि-भदो सि ।  
 धग्गा-तरु-बीय-भूया जीव-दया जेण पडिवत्ता ॥  
 अह वंदिज्जण साहुं भदो निय-मंदिस्सि संपत्तो ।  
 जीव-वह-नियत्त-मणं मत्तेइ कथत्थमप्पाणं ॥  
 पुत्ताणुभावओ चिय पइदिणसुववज्जमाण-निव्वाहो ।  
 आउ-क्खयंमि मरिउं उपत्तो जत्थ तं सुणह ॥  
 अत्थित्थ जंबुदीवे भारह-वासंमि मज्झिमे खंडे ।

पासाय-पंति-सेया सेयविद्या नाम वर-नयरी ॥  
 सुर-मदिर-सिर-कचण-कलस-समूहो नहगण-दुमस्त ।  
 परिपाग-पिग-फल-निवह-लीलमवलवए जत्य ॥

तत्थ वीरसेणो राया ।

जस्त नय-रूव-चंगिम-खम-विक्रम-पसुह-गुण-समूहेण ।

सिरिखड-पडुरेण वि सयल-जणो रजिओ चोज्ज ॥

तस्स सरीर-सुदेर-दलिय-देवर-मणी-महप्पा वप्पा नाम देवी । सीह-सुवि-  
 ण-सूइओ समुप्पन्नो तीए गव्भे भइ-जीवो । ति-वग्ग-सपायण-नयाए पत्तो  
 पसूइ-समओ, जाओ जण-मणाणद-यारओ दारओ । कयं रत्ता महा-विभूईए  
 वद्धावणय । अपरिपुत्ते य तस्स मासे वीरसेणस्स रत्तो उवरि विक्खेवेण समो-  
 गओ गय-तुरय-रह-पाइक्क-साहणेण अप्पमाणेण माणमग-नरवई । निअओ य  
 तयभिमुह निय-सिन्न-सगओ वीरसेणो । पयट्ठमाओहण । भवियव्वया-वसेण  
 विणासिओ वीरसेणो माणमगेण । गहिय करि-तुरयावासाइय । अगीकय  
 सेयविद्याए रज्ज । तमि रज्ज-भग-विद्धे वेत्तूण पुत्त वप्पा महादेवी पलाय-  
 माणा अरण्णे पत्ता एकेण पाइक्केण । चितिय अणेण-अहो ! मे पुत्त-पगरिसो,  
 ज एसा तियसगण व्व मणोहरा पत्ता मए मयच्छी । ता छड्ढावेमि वालय,  
 जेण मममि चैव दढाणुराया होइ त्ति । तओ भणिया सा-भेइ ! परिचय इम  
 वालय । वाह-जल-भरिय-लोयणाए अ णाए भणिय—निय-गव्वम-समूय सय-  
 लतिलुक्क-चूडामणिक्क-भूय कह परिचयामि एय ? । पाइक्केण पुत्त-मइ साहीणे  
 अन्ने तुह तणया होहिति । तीए भणिय-जइ पर अन्न-जम्मे अन्ने तणया मे  
 होहिति त्ति रोविज पवत्तो । पाइक्केण वि निक्खरण-मणेण वलावि वेत्तूण छड्ढा-  
 विओ । देवी वि भुयाए वेत्तूण नीया अग्गओ । भणिया य—

रोयसि कीस किसोयरि । ? , मुच विसाय पवज्जसु पइग ।

मा कुणसु रत्तसरए कय व्व निय-जुव्वण विहल ॥

इय कण्ण-कडुयमायन्निज्जण देवी दढ विसन्न-मणा ।

धोरं सुय सित्त-यणी चित्तिउमेव समाढत्ता ॥

हा देव ! पुव्व जम्मे पडिक्कल कि मए कय तुज्ज ? ।

ज कुणसि अकय-करुणो मह वसणु त्ति रिचिडि एव ॥

एक्क किर जस्त अह पाणेहिंतो वि वल्लहा आसि ।

तस्स गुण रयण-निहिणो भूवइणो भत्तुणो मरण ॥

वीर्यं बहु-लब्धी-संवयस्स चउरंग-बल-समिद्धस्स ।  
 सयल-समीहिय-सुह-कारयस्स रज्जस्स विद्धं सो ॥  
 अवरं सिणेह-सम्भाव-गम्भ-हिययस्स सयण-वग्गस्स ।  
 परिवारस्स य विणयाइ-गुण-निहाणस्स परिहाणी ॥  
 अन्नं सुत्ते रत्ते सावय-सय-संकुले किलेस-कुले ।  
 एगागिणीइ छुह-तिस-आयव-विहुराइ परिभभणं ॥  
 पत्तो वि परं वसणं किं होही जं हठेण अंकाओ ? ।  
 अवहरिउं सुय-रयणस्स अडवि-मज्झे परिचाओ ॥  
 तुट्ठो न उ मं हय-विही विहिउं एवं विहं विविह-दुक्खं ।  
 अज्ज वि मयंक-विमलं भह वंछसि खंडिउं सीलं ॥  
 हा हियय ! तुमं पि धुवं निल्लज्ज ! अणज्ज ! वज्ज-घडियं सि ।  
 असमंजस-वयणाइं सोऊण वि जं न फुट्ठेसि ॥  
 एवं विचिंतयंतीइ तीइ देवीइ हियय-संघट्ठो ।  
 सो को वि पयट्ठो जेण झत्ति पाणा विणिक्खंता ॥  
 मरिऊण तक्खणेणं सा देवी वंतरी ससुप्पन्ना ।  
 आओइओ अ णाए पुव्व-भवो ओहि-नाणेण ॥  
 दिट्ठो य नियय-पुत्तो आचामंतो वणस्मि जंबु-तले ।  
 पवणाहयं निवडियं भुहंमि जंबू-फलं पक्कं ॥  
 तो पुव्व-सिणेहेणं गावी-रूवं विउव्विउं देवी ।  
 पाएइ दुद्धमेयं रक्खेइ उव्ववेहिंतो ॥

कहवय-दिण-पज्जंते आवासिओ तत्थ अत्थ-जत्ताओ नियत्तो सेयविद्या-  
 वत्थव्वओ पियमित्तो नाम सत्थवाहो । तेण दिट्ठो जंबू-तरु-तले बालओ । छा-  
 याए अपरावत्तणेण पुत्तवंतो, मण-हर-गोरत्तणेण विसाल-कुल-संभवो त्ति जा-  
 णिऊण गहिओ । परितुट्ठेण समप्पिओ अपुत्ताए नियय-भज्जाए रज्जाए नामाए ।  
 गूढ-गम्भा गिहिणी मे दारयं पसूय त्ति पयासियं परियणे । सेयविद्या-भाएण  
 कयं वद्धावणयं । अरत्ते अभओ सीहु व्व पत्तो एसु त्ति चिंतिऊण कयं इमस्स  
 'अभयसीहु' त्ति नामं । गिरि-कंदर-गओ चंपय-पायवु व्व वड्ढिओ एसो । समए  
 समप्पिओ उव्वज्झायस्स । कओ णेण सयल-कला-कलाव-कुसलो । पत्तो पंच-  
 सर-पसर-लीला-वणं जोव्वणं । कयाइ कणग-पल्लक-पसुत्तो निसाए वुत्तो जण-  
 णीवंतरीए वच्छ ! पुव्वं इमीए नयरीए सामिणो वीरसेण-रायस्स पत्ती वज्जा

नाम देवी अह । तुम मह गवम-सभवो पुत्तो । तुह पिया वीरसेण-राओ विणा-  
सिओ इमिणा माणमगेण । अह पि भरिजण वतरी जाया । ता सत्तु-पुत्तस्स  
तुह विरुद्धो एस राया । अओ गिण्ह तुम तन्ववणा पढिय-सिद्ध अदिस्सो-  
करण-मतमेय । 'भयवड ! महतो अणुग्गाहो' त्ति बुत्तूण पडिच्छिओ मतो  
अभयसीहेण । तिरोहिया वतरी ।

अह माणमग-नरवई निच पि हु मास-भक्कण कुण्ड ।

मत्तई पलाल-पाय अन्न अन्न मणुस्स पि ॥

एगया सूयारस्स पमायाओ अवहरिय पुब्बाणीय मस मज्जारेण । का  
भक्खे वासहतणेण (?) अन्न मस आणेउ अचयतेण तेण किं पि डिभस्स ह-  
णिजण रद्ध मस । भुजतेण रत्ता पुच्छिअ-किं अज्ज पेसल मस ति ? । सूयारेण  
सिद्ध जहद्विय । तओ मस-लुद्ध-बुद्धिणा रत्ता दिन्नो सूयारस्साएसो—पड-  
दिण इक्कि पहाण-माणुस्स मारिजण तुमए सरद्वियव्व ।

एव च कीरमाणे वेरी निवडस्स पुर-जणो जाओ ।

अप्पावि पाव-कारिस्स वेरिओ किं पुणो सेसे ? ॥

अह माणमग-रत्तो चित्ते चित्ता इमा समुप्पत्ता ।

किं मह वस पडह रज्ज किं वा नयेय ति ॥

इत्थतरे जुग-क्खय-समइ व्व समोरणो समुल्लसिओ ।

भजतो तरु-निवह मच्छु व्व मणोरह-समूह ॥

पवणुक्कएण तह कह वि रेणु-नियरेण पूरिय गयण ।

न जहा दीसइ कथं वि भण्ण नट्टे व्व खलादि ॥

मोहो व्व तिमिर-निवहो वियमिओ दिट्ठि-पसर-पट्टिहणणो ।

निजणेण य (?) वट्टण एग ख्वत्त-सजणणो ॥

गज्जति ग्वण मेह लद्ध-प्पसरा खलु व्व दुव्विसहा ।

विप्फुरइ खण विज्जू कयत-जीह व्व भय-जणणी ॥

तमि समए नरिदो पलोयए भूय-मिट्टणमायासे ।

अन्नोन्नमुल्लवत भय-विन्दय कारय जुगव ॥

भूएण जपियं पत्तयच्छि । वोच्छ अणागय किं पि ।

ता भूय-पिया जपइ पिय ! जपसु सावहाण म्हि ॥

भूएण भासियं माणमग-राओ पटिस्सइ अवस्स ।

जीव-वह-विहिय वहु-पाव-पेह्णिओ धेव-दिण मज्झे ॥

अह भूय-पिया पुच्छइ भविस्सए सामि ! एत्थ को राया ? ।

भूएण भणियमेयं सुण सुयणु ! कहेमि अविअप्पं ॥

नरवइ-आण जु लंघिहइ वसि करिहइ जु करिंदु ।

हरिहइ कुमरि जु कणगवइ होसइ इह सुनरिंदु ॥

एवं वोत्तूण तिरोहियं भूय-मिहुणं, उवसंतं पवण-डंवरं । भूय-मिहुणु-  
ल्लावं सोचा मरण-भउअंत-चित्तेण रत्ता आणत्तो नयरारक्खो जो मह  
आणं लंघेइ सो तुमए निगहेयव्वो ।

अह कोइल-कुल-रव-मुहुल्ल सुवणि वसंतु पयट्ठु ।

भट्ठु व भयण-महा-निवह पयडिअ-विजय-मरट्ठु ॥

सुरु पलोइवि कंत-करु उत्तर-दिसि आसत्तु ।

नीसासु व दाहिण-दिसय मलय-समीरु पवत्तु ॥

काणण-सिरि सोहइ अरुण-त्तव-पल्लव-परिणाद्धे ।

नं रत्तंसुय-पावरियमहु पिययम-संवद्धं ॥

सहयारिहि भंजरि सहहि भमर-समूह-सणाह ।

जालाउ व मयणानलह पसरिय-धूस-पवाह ॥

तंमि वसंते मज्झ-रत्ते अभयसीहो देवयाययणे पेक्खणं पिक्खिअण स-  
भवणं वचंतो भणिओ नयरारक्खेण भइ ! भा वच्च, चिट्ठ खणं, कहसु अत्ताणं,  
को तुमं ति ? । न ठिओ अभयसीहो । नयरारक्खेण दिन्ना रत्तो आणा । देसु  
निय-पिउणो रत्तो आणं ति भणंतो अभयसीहो वच्चइ । तओ गहिय-खग्गो  
'हण हण' ति भणंतो धाविओ तस्स पिट्ठओ नयरारक्खो । तमागच्छंतं  
पिच्छिअण अदिस्सी होउं गओ अभयसीहो । जाओ नयरारक्खो विलक्खो ।  
पहाए विन्नत्तमेयं रत्तो । रत्ता वुत्तं किलीवो तुमं जं न सक्किओ सो निग्गहिउं  
ति । अन्नया मय-परव्वसो उरूूलिअण खंभं वियरिओ पट्ट-हत्थी । कयं अणेण  
नयरे असमंजसं । अत्थि य रत्तो कन्ना कणगवई, जीए काय-कंतीए कणगं विल-  
जियं व जलणे पडइ बहुसो । सा उज्जाणाओ मयण-पूअं निव्वत्तिअण नियत्त-  
माणी दिट्ठा करिणा । धाविओ सो तस्संमुहं । अद्ध-गहिया सा तेण । पुक्करियं  
परियणेण अत्थि कोइ चउदसी-जाओ जो अरूह सामिणिं इमाउ कयंताउ व्व  
भयंकराओ करिणो रक्खेइ । भवियव्वथा-वसेण सुयमिणं अभयसीहेण । करु-  
णाए धाविअण 'अरे दुरप्प ! मायंगो सि, न लज्जसे इत्थी-वहं कुणंतो तुमं ?'  
ति वुत्तूण आहओ कुलिस-कटिण-मुट्ठिणा पच्छिम-भागे करी । सुत्तूण राय-कन्नं

चलिओ सो अभयसीह-समुह । भामिओ तेण चय-ज्जमेण । परिस्ततस्स  
तस्स चटिओ विज्जुम्भित्त करणेण यधि एसो । गहिऊण अकूम अप्फालिओ  
कुम त्थले हत्थी । वसीकाऊण चालिओ राय-कुल । 'अत्ते पियमित्त पुत्तो मत्ता-  
सत्तो एसो त्ति' समुच्चलिओ लोय गओ । दिट्ठो साट्ठिलासाण दिट्ठो राय-  
धूयाण । नेयर-नारी-नीलुप्पल-मालाहि अचिज्जतो पत्तो राय-कुल अभयसीहो ।  
दिट्ठो रत्ता, चित्ति य च—इमाण आगिहो ण मिणा परक्कमेण करिस्सइ नृणमे-  
सो रज्ज, तहावि पुरिसयारो न मुत्त सो त्ति । तओ आणत्ता सुहटा, जहा-  
वाणि-उत्त-मित्तेण हत्थी वसीकओ त्ति मे अकित्ति कोरओ करिणो अयपरिओ  
निगहिय-वो एसो त्ति । अभयसीहेण नीओ आजाण-न्यम करी । ओइ-वो सो  
करिणो । 'हण हण' त्ति भणना धाविजा सुहटा । अदिस्सीहोऊण गओ  
एसो । विलम्भ-चित्ता नियत्ता सुहटा । रुहिय तेहि रत्तो, पहरिउ पयद्वाण  
अम्ह पणद्धो एसो । रत्ता पुत्त-तुज्जे वि किलीय त्ति ।

अह विव्रत्तो राया पडिहारीण वमतसेणाण ।

कणगवई-कुमरीण देवो मुण्ड चिय सस्य ॥ - -

राय-सुयाण वहण चित्त-गण पेच्छिउ पडिच्छे ।

चित्तहरे विइमीण कहि पि चित्त न योमत ॥

सपइ पयउ-करि-सभमाओ मोधाविवा इमा जेण ।

तमि दहु अणुरत्ता पियमित्त-सुण अभयसीहे ॥

भणिया य सा मण हे मयच्छि । सो अणुचिओ वणि-सुओ त्ति ।

तो कुमरीण पुत्त यत्तिय-कुमरो धुव एसो ॥

अन्नह कयत-करणि करिदमेय कह वसीकुज्जा ? ।

नज्जइ कुल विसाल विसाल-चरिण पुरिसस्स ॥ —

जइ एस राय-पुत्तो न होज तो मह मण पि न हरेज्जा ।

ससय पण पयत्ते भणुयाण मण चिय पमाण ॥

किच करि-सभम रत्तिनऊण मे जेण जीविय दिन्न ।

त मुत्तु जइ अन्न महामि तो होमि अकयन्नु ॥

एय सुचा चित्ति य रत्ता—तहावि एसो मण वीवाइय-वो त्ति । तो पडि-  
हारी-समन्त्र आणतो तलवरो, हधारसु पियमित्त-पुत्त अभयसीह । जओ अ-  
णेण कुमरी करि-संभमाओ मोडया ता एय सकारेमि त्ति । तलवरेण गतु क-  
हिय से राय-सासण । विरद मण मुणतो वि रायाण 'पुत्त-भव-जणणी देवी मे



सर्वं सुत्यं करेहि' ति चिंतंतो आगओ अभओ अभयसीहो । 'रयणीए पच्छन्नं  
हणिसामिगति सो समप्पिओ पाइक्काणं । ते वि तं जत्तेण रक्खंति । पओसे  
अदिस्सीभूओ एसो । तओ तत्थवि चिट्ठंतं पि तं अपेच्छंता पाइक्का जंपिउं पयदो  
'कहिं पि गओ एसो गति सुयमिणं रत्ता । मा नाम मे धूयं हरहि ति चिंतंतो  
राया पत्तो पासाओवरिमन्तलं जत्थत्थि कणगवई । तत्थेव पसुत्तेण रत्ता दिट्ठो  
सुविणो कणगवई भुयाए वेत्तूण अभयसीहो वचंतो, 'अरे कहिं वच्चसि ?'  
ति भणंतो करवालं कड्डिऊण धाविओ राया । रोसावेस-वसओ वीसारिऊण  
उवरिमन्तलावत्थाणं निवडिओ पासायाओ । भूमिं अपत्तो चेव सुक्को पाणेहिं ।  
'पावायारी सयमेव पडिओ ति' परितुट्ठो पुर-लोओ । 'संपयं को रज्जे ठविज्जउ' ति  
परोप्परं पयंपमाणाण पहाणाणं भणियं गयणंगण-गयाए वंतरीए 'वीरसेण-  
राय-पुत्तं अभयसीहं रज्जे ठावेहि' ति । 'तह' ति पडिकोऊण ठाविओ एसो ।  
परिणीया अणेण कणगवई । वसीकय-समत्त-सामंत-वग्ग तिवग्ग-संपायण-  
समग्गं अभग्ग-मणोरहं रज्जं भुंजंतस्स तस्स वच्चए कालो ।

अह जाया सै चिंता पुव्व-भवे किं मए कयं कागं ? ।

जं लंघिय-वसण-गणो संपत्तो रज्ज-सुक्खमहं ॥

तो नाणसूर-नामो अइसथ-नाणी समागओ सूरी ।

तं वंदिउं निसन्नो पुच्छइ निय-संसयं-राया ॥

कहइ गुरु पुव्व-भवे ससय-वहे जं तुमं पयदो सि ।

न उण हओ सो पच्छा क्या तए जं च वह-विरई ॥

तं वसण-गओ वि अणत्थ-वज्जिओ पाविओ सि रज्ज-सुहं ।

तो जाय-जाइसरणो संमतं गिण्हए राया ॥

कुणइ जिण-साहु-भत्ति जीवाण वहं निवारए रज्जे ।

कालेण समाहि-परो भरिउं तियसालयं पत्तो ॥

इय जीव-दया-रूपं धम्मं सोऊण तुट्ठ-चित्तेण ।

रत्ता भणियं सुणि-नाह ! साहिओ सोहणो धम्मो ॥  
जओ

एसो मे अभिरुइओ एसो चित्तंमि मज्झ विणिविट्ठो ।

एसो चिय परमत्थेण धडए जु तीहिं न हु सेसो ॥

मत्तंति इमं सर्वे जं उत्तम-असण-वसण-पसुहेसु ।

दिशेसु उत्तमाहं इमाहं लब्धमिति पर-लोप ॥  
 एव सुहृदुक्तेषु कीरतेषु परस्स ह्यहं लोप ।  
 ताहं चिय पर-लोप लब्धमिति जणत-गुणियाह ॥  
 जो कुणहं नरो हिंस परस्स जो जणहं जीविय विणास ।  
 विरणहं सोम्य-विरह सपाटह सपया-भस ॥  
 सो एव कुणमाणो पर-लोप पायण परेहितो ।  
 वट्सो जीविय-नास सुह-विगम सपओ च्छेय ॥  
 ज उपपेहं त लब्धमहं पभूयतरमित्ये नित्ये सदेहो ।  
 वविणसु कोदवेसु लब्धमिति हि कोदयं घेय ॥  
 जो उण न हणहं जीये जो तेसि जीविय सुह विभव ।  
 न हणहं ततो तस्स वि त न हणहं को वि पर-लोप ॥  
 ता भेहेण व नूण कयाणुरूपा मण त्रि पुण्य-भवे ।  
 ज लविज्जण वसणाहं रज्ज-लच्छो इमा लद्धा ॥  
 ता सपहं जीव-दया जीव-ज्जीव मण विहेय या ।  
 मस न भवित्रय-परिहरिय-वा य पारही ॥  
 जो देवयाण पुरओ कीरहं आग्ग-ससित-कम्म-रूपा ।  
 पसु-भट्टिसाण विणासो निवारियओ मण सो वि ॥  
 जीव-वहं दुष्काण वि जहं आग्गमाहं जायण कट वि ।  
 ततो दवानलेण दुमाण कुसुभोगगमो होजा ॥  
 जो जनेसु पसु-ग्रहो विहिओ सग्गाह-साहण निमित्त ।  
 दिव-पुगव ! सेय चिय विपेयणो त न कोहिति ॥  
 वालो वि मुणहं एव ज जीव वहेण लब्धमहं न सग्गो ।  
 किं पन्नगं सुह-कुहराओ होहं पीऊसर-स-बुद्धी ? ॥  
 तो गुरुणा वागरिय नरिंद ! तुहं धम्म-वधुरा बुद्धी ।  
 स-बुत्तमो विवेगो अणुत्तर तत्त दसित ॥  
 ज जीव-दयानर-भे धम्मे कल्लाण-जणण-रूय-कम्मे ।  
 सग्गापवग्ग-पुर भग्ग-दसणे तुहं भण लीण ॥

तओ रत्ता रायाणस-पेसणेण सव्व-ग्गामन-गरेसु अमारि धोसणा-पट्ट-  
 वायण-पुण्य पवत्तिया जीव-दया ।

गुरुणा भणिओ राया महाराय ! दुप्परिचया पाण्ण मस-गिद्धी । धन्नो  
 तुम भायण सकल-कल्लाणाण जेण कया मस-निचित्ती ।

ता संसं पालेज्जसु संस-निवित्ति भरिद ! जा-जीवं ।  
 संसं अपालयंतो कुंदो व्व दुहं लहइ जीवो ॥  
 रत्ता भणियं भयवं ! को सो कुंदो ? । गुरुणा भणियं-सुण ।

कुन्दकथानकम् ।

अत्थि सुरट्ठा-विसए अणुसंती-पुर-वरी सुर-पुरि व्व ।  
 जीए गिहा भणिमया सुपव्व-कलिया विसाण व्व ॥  
 तत्थ य पयइ-विणीओ कुंदो नामेण अत्थि कमान्थरो ।  
 तरुणो व्व संजरी से ..... लया संजरी भज्जा ॥  
 अहं तत्थ सेहयोसो सेहो व्व सहोदयं पयासंतो ।  
 संपत्तो आयरिओ ठिओ विवित्तंमि उज्जाणे ॥  
 कुंदेण इसो दिट्ठो कट्ठाइ-निमित्तमित्तजंतेण ।  
 धन्नो एसो ति विचित्तिज्ज नसिओ य भत्तीए ॥  
 भव्वो ति तस्स गुरुणा कहिओ सव्वुत्तमो दया-धम्मो ।  
 कुंदेण संस-विरई संविग्गा-अणेण पडिचत्ता ॥

कथाइ आगओ तस्स सालगो पाहुणगो । कयं संजरीए पाहुणगं । रत्तं  
 संसाइ । उवविट्ठा दो वि सुत्तुं । अट्ठ-परिविट्ठं संसं पडिसिद्धं कुंदेण । सालगो वि  
 न गिणिहस्सइ ति वला दिन्नं संजरीए । तडुवरोहेणेव ओहय-मण-संकप्पेण भ-  
 विसयं कुंदेण । जाओसे अणुतावो । नीसाए नीससंतो भणिओ संजरीए-किमेवं  
 नीससिसि । साहिओ अणेण वुत्तंतो-वय-संगो कओ ति सहंतो से संतावो ति ।  
 उव्विग्गा से भज्जा वि । भणियं तीए-कीस तए एयं सेन कहियं ? । अहं पि  
 पावे पडिय म्हि । गोसे पुच्छिज्ज गुरुं जमेत्थ जुत्तं तं करिस्सामो । किं इ-  
 म्मिणा नीससिएण ? । जुत्तमेयं ति चित्तिं कुंदेण । पहाया रथणी । लज्जा-प-  
 राहीणो वि नीओ एस गुरु-सगासं भज्जाए । वंदिज्ज य गुरुं लज्जोणओ चि-  
 द्दइ । तओ गुरुणा भणिओ कीस तुभं एवं ति ? । तेण वुत्तं-भयवं ! पावो  
 अहं, न जुत्तं मे संभासणं । गुरुणा वुत्तं कीस ति ? । भज्जाए साहिओ  
 वुत्तंतो । गुरुणा चित्तिं सोहणाणि एयाणि, जेसिं ईसो परिणामो । भणियं  
 च अलं एत्थ उव्वेएण किं तुट्ठो वि तंतू न संघिज्जइ ? । किं असुइ-विलित्तो  
 पाओ न धुव्वइ ? । तुभं पि कुभाव-दोसओ अप्पो बंधो इच्छाए । कया एसिं  
 धम्म-देसणा । संविग्गा दुवे वि । गहिया दोहिं पि संस-विरई । परिवालिया  
 भावओ । अहा जय-क्खएण भओ कुंदो ।

सिरिक-ठदेस-भूसणमत्थि जयती-पुरी पवित्त-पया ।  
 जा सुर-सरि व्व रेह्ठ न य अन्न-वसगया कितु ॥  
 त पालइ कुरुचदो राया चदो व्व कय-जणाणदो ।  
 सचरठ अणह भग्गे ण ज इमो त महच्छरिय ॥  
 तस्स परमगन्नायन्न-सगया अत्थि भगला देवी ।  
 कुदो मरिउ तीण गम्मे पुत्तो समुप्पन्नो ॥

दिदो अ णाण सुविणयमितीए चैवरयणीए रायहसो वयणे पविसमाणो ।  
 सुह-विउच्चाए साहिओ जहा-विह रत्तो । भणिथा तेण-सुदरि । रायहसो ते  
 पुत्तो भविस्सइ । पडिसुयमिमीए । परितुट्ठा चित्तेण । अइक्कतो को वि कालो ।  
 जाओ से दोहलो, करेमि जिण मुणि-पडिवत्ति । सपाडिओ से रत्ता । पसूया  
 एसा । जाओ दारगो । कय वच्चावणय । समए पइद्विय नाम दारगस्स सुवि-  
 णाणुसारेण 'रायहसो' त्ति । समाइठ महा-रज्ज नेमिस्तिगेण । अइक्कतो को वि  
 कालो । जाव चैव न जो-वण पावठ ताव मरण-पज्जवसाणयाए जीय-लोगस्स  
 मओ से पिया । अणुगमिओ भगलाए वालो रायहसो त्ति । ठिओ रज्जमि  
 एयस्स उल्ल-वप्पो सिरिचदो । कओ तेण एसो जुवेराओ । इओ य वय-भग-  
 कम्म-दोसेण मम पुत्तस्स रज्ज-परिपयी एसु त्ति जाओ उल्ल-वप्प-वरिणीए  
 रज्जा-देवीए रायहसमि मच्छरो । जओ—

सुहगो त्ति गव्वमुव्वहउ मच्छरो सयल-तिट्ठयणे एक्को ।  
 जो महिलाण व्वण पि ट्ठु हिययाओ न दूरमोसरइ ॥

दिन्न तीए तस्स कम्मण । अचिरेणाहिओ एस जलोयर-वाहिणा ।  
 उम्माहिओ राया । पारद्धो किरिया-कम्मो । न य वाही नियत्तठ । अह सत्तुणा  
 पच्चत-विसओ हओ त्ति गओ धाटीए राया । दुग्ग-भूमि-वलेण न सो जिप्पइ  
 त्ति जाओ तत्थेव विग्गहो । एत्थतरे देवीभाव-श्रुणा परिभूओ एस परियणेण ।  
 न से को वि किंचि वि करेइ । चित्थि अणेण—मम घर चैव विदेसो ता घर  
 सो चैव विदेसो त्ति छिद्रेण निग्गओ राय-नेहाओ नगरीओ य । महया किले-  
 सेण गामाउ गाम भमतो गओ उज्जेणीए । तत्थ अईव घत्थो वाहिणा परिस-  
 किउ पि न सकइ । ठिओ देवउले । तत्थ लोओ दयाए देइ भटगाड । एव  
 महा किलेसेण अइक्कतो को वि कालो । सा हि पुव्व-जम्म धरिणी मजरी  
 आउ-क्खएण मया समाणी समुप्पन्ना इमीए चैव उज्जेणीए महासेणस्स रत्तो  
 सेणाए महा-देवीए 'देइणि' त्ति धूया । उमीए वि विथमिओ वय-भग-कम्म-

दोसो । दंतुम्भेय-काले गहिया अम्बरे रेवइहिं । पीडिया दठं । कयाइं उचिय-  
विहाणाइं, तहावि से न दुक्ख-क्खओ होइ ।

सा जुव्वणमारूढा तत्तो सयमेव वाहिणा सुक्का ।

जाया मयंक-सुत्ति व्व राहु-वभिया दठं रम्मा ॥

वयणेण लोयणेहि य जीए विजियाइं तज्जियाइं व ।

कमलाणि मइ-कुलाणि य वण-वासि-वयं पवन्नाइं ॥

इओ य राया महासेणो सेवग-जणं पुच्छइ-कस्स पुत्तेहिं रिद्धिं तुम्भे वि-  
लसह ? । ते वि भणंति- देव ! तुम्ह पुत्तेहिं । तओ ते संपूइअ विसज्जेइ राया ।  
अन्नेया दिट्ठमिणं देइणीए । हसिऊण भणियमणाए अहो ! तायस्स मुट्ठ्या,  
जोएवमेएहिं विप्पयारीयइ । सुयमेयं माय-सवत्ति-चेडीए । भणियमणाए  
सामिणि ! का एत्थ विप्पयारणा ? । किं न एवमेयं ति ? । देइणीए भणियं न  
पर-पुत्तेहिं को वि सिरिं सुंजइ त्ति परमत्थो । कहियमिणं चेडीए रत्तो । कुविओ  
राया । सदाविद्या देइणी । भणिया अणेण कस्स पुत्तेहिं तुह एसा सिरि ? ।  
तीए वुत्तं ताय ! परमत्थओ अप्प-पुत्तेहिं । जओ

निय-सुकथ-दुक्कथाणं फलाइं सुंजंति जंतुणो सव्वे ।

संपत्ति-विपत्तीसुं निमित्त-मित्तं परो होइ ॥

एयं सोऊण अहियं कुविओ राया । सदाविद्या अणेण दंडवासिया ।  
भणिया य सगोरवं भो ! जो कोइ तुम्भेहिं दिट्ठो एत्थ नयरीए अचंत-दुक्खि-  
ओ सत्तो तमेत्थ सिग्घं आणेह । तेहिं वुत्तं जं देवो आणवेइ । न अत्तो  
इओ वि दुक्खिओ त्ति आणियो रायहंसो । दंसिओ रत्तो । भणियं रत्ता  
अहो जहिच्छिओ एसो । अवन्नाइ दंडि-खंडियादि परिहाविऊण परिणाविओ  
देइणिं । सभाणत्तो य समं तीए निव्विसओ । विसेसेण वुत्ता देइणी माणेसु  
अप्प-पुत्ताइं । तीए वुत्तं-जं तुमं आणवेसि । किलेसेण निग्गयाणि नयराओ ।  
मिलियाणि उत्तरा-वह-गाभिए सत्थे । दिट्ठो देइणीए सत्थ-वई । कहिओ से  
वुत्तंतो । भणियो य स-बहु-माणं । जाव ताय-संतियं विसयं उत्तरामो ताव  
तए नेयव्वो एस से भत्तारो । पडिवन्नं सत्थवाहेण । समप्पिओ से महिसगो ।  
कमेण पत्ताणि अन्न-रट्ठं । आवासिओ सत्थो अडवीए । देइणी वि भत्तारं गि-  
ण्हिऊण ठिया तयासत्ते । श्रूयसाया-पीठे कओ तीए तरु-पल्लवेहिं सत्थरो । भु-  
वन्नो तत्थ एसो । सभागया से निदा । देइणी वि सीसं से कुरुमालंती चिद्धइ ।  
इओ य जा पुव्वं कुमार-माया-मंगला देवी कुरुचंद-मरणे मया समाणी तदेसे  
वंतरी समुप्पन्ना । तीए दिट्ठो रायहंसो, पचभिन्नाओ य । तओ दिव्व-सत्तीए

विज्विय इद-जाल । वम्मिआओ उट्टिओ सप्पो । भणिय अणेण—अरे दुरप्प सप्प ! कीस तए एस राय-पुत्तो विणासिओ ? । नत्थि कोढ इत्थं जो एयस्स रायिगाओ पीसिऊण तक्केण देह । एव सोऊण तम्मुर-ठिएण भणिय सेय-स ज्जेण—अरे किण्ह-सप्प ! कीस एय अट्टिठिय दण्व ? । नत्थि इत्थं को वि जो एय न्वणिऊण लेह । सुयमिण देहणी । राय-पुत्तो एसो त्ति हरिसिआ एसा । चित्थिय अणाए—

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एसो राय-सुओ वि हु नज्जढ अन्नारिसो व्व रोगत्तो ।

रयण पि रयावरिय लम्बिज्जढ लिट्ठु-खड व ॥

किंय सच्चमेय ।

परस्परस्य मर्माणि ये न रक्षन्ति मानवाः ।

त एव निघ्नं यान्ति चल्मीसोदरसर्पवत् ॥

ता लढो रोग-न्य-ओवाओ । वोलियाणि अम्हे ताय-विसय । अओ इहेव कहिंचि करेमि किरिय एयस्स त्ति । तओ तीण अन्नेसमाणीण गामाई दिट्ठमासन्नमेव गो उल । अम्मत्थिओ तस्स सामी एय-वइयर । पडिवन्नमणेण, गहिया य धूय त्ति देहणी । पुच्छिऊण सत्थ-वाह ठिया एसा गो-उले । पारढो किरिया-कम्मो । येव ऋलेण व जाओ पडणो रायहसो । विज्जाहरो न्व मण-हरो सपुत्तो । जाओ एस पाव-न्य-ओ त्ति तुट्ठा देहणी । अडक्कता कहिं वि दि-यह । विसिद्ध-गो-रसाहारेण । को ऋत्थ तुम ति पत्थाये पुच्छिओ देहणी । सा-हिओ अणेण सम्भावो । चित्थिय देहणी—अणुकूलो सपय एयस्स विहि त्ति जुत्त स-देस-गमण । भणिओ य एसो—कुल-हर ते वचम । तेण भणिय—एवं करेमि । कि तु गो-उल-वइणो अणुगरिए न गमण जुत्त । देहणी चित्थिय गह-सत्तो एसो । भवियव्वमेयस्स सपया । साहिओ से निहि-वइयर । खणिऊण दिन्न दविण गो-उल-वइणो । ऋमेण पत्तो जयति । ठिओ आरामे सहयार-ञ्जायाए । आगया से निद्ध । एत्थतरे अपुत्तो मओ राया सिरिचदो । अहिवासियाणि दिव्वाणि । निग्गयाणि नयरीओ । गयाणि जत्थ रायहसो । दिट्ठो अपरिअट्ठतीण सहयार-ञ्जायाए एसो । पडिवन्नो दिव्वेहि । पमोण्ण पवे-सिओ नयरीए । कओ से रायामिसेओ । पुन्न-वलेण मणोरमो त्ति अणुमओ सामताईण । अडक्कतो कोढ ऋलो । जयतीण नवो राय त्ति सुयमिण महासे जेण । तओ—भो नवनरिद ! दड दाऊण ममभिचो होहि, जुज्झ सज्जो वा होसु-त्ति सिन्धविऊण पेसिओ दूओ । गओ सिग्गं । भणिओ तेण जहाइह रायह-

सो । पडिभणियमणेण गरुओ तुह सामी । अओ न किंचि अहं पढमं करेमि ।  
 पारहेउण विग्गहे तक्कालोचियं अवुत्तो चेव करिरसामि त्ति विसज्जिओ दू-  
 ओ । पत्तो एस उज्जेणिं । निवेइयमिणं महासेणस्स । कुविओ एसो । तदियहे  
 चेव निग्गओ उज्जेणीओ । पयट्ठो अणवरय-पयाणएहिं । सुयमिणं निउत्त-पु-  
 रिसेहिंतो । देइणीए निवेइयं रत्तो रायहंसस्स । भणिओ य एसो रांदेसगा-  
 णुरूवं करेहि । देहि तुमं पि तदभिमुहं पयाणयं । रायहंसेण वुत्तं जुत्तमेयं ।  
 समालोचियं समं सामंताइहिं । विग्गह-विहाणेण निग्गओ रायहंसो । दु-गुण-प-  
 याणगेहिं लंघिऊण सविसय-संधिं मिलिओ महासेण-कडगस्स । वीय-दियहे  
 चेव पवत्तमाओहणं महया विमहेण । जिओ महासेणो पाडिऊण वद्धो य ।  
 सदाविया णेण देइणी । भणिया य किमित्थ जुत्तं ति ? । तीए भणियं सं-  
 पूइऊण विसज्जणं सज्जणस्स । एवं ति पडिवत्तं रत्ता । सयमेव भग्गा पहारा ।  
 वक्का वण-पट्ठया । एत्थंतरे समागया देइणी । चलणेसु निवडिऊण भणिओ  
 राया ताय ! तुज्झ आसीसाए सा अहं माणेमि अप्प-पुत्ताइं । देइणि त्ति पच्च-  
 भिन्नाया रत्ता । जस्स मए दिन्ना एसा तं सुत्तूण अत्तो इमीए पई कओ त्ति ल-  
 ज्जिओ राया । तस्स भावं नाऊण कहिओ सव्व-वुत्तंतो देइणीए । एस कुरुवं-  
 द-पुत्तो रायहंसो । एसा वि महासेणधूय त्ति हरिसिया सामंताइणो । अहो !  
 मए न सोहणमणुचिट्ठियं ति विलज्जिओ महासेणो । एवमेयं सव्वो अप्प-पुत्ताइं  
 माणइ त्ति जंपियमणेणं । पउण-मणो विसज्जिओ महासेणो । भणियमणेण-  
 गच्छामि अहं वणं । मम पुत्ता पुण ते भिच्च त्ति ।

एवं अणेग-मंडल-सिद्धीए सो महा-निवो जाओ ।

पुत्तो य देइणीए राय-सियंको समुप्पन्नो ॥

अह अन्नया नरिंदो विचिंतए किं मए कयं पुवं ? ।

जेण लहिऊण दुक्खं पच्छां सुक्खं अहं पत्तो ॥

एत्थंतरमि रत्तो सुणिउं पडि-बोह-समयमायरिओ ।

नामेण नाणमाणू चउ-नाणो तत्थ संपत्तो ॥

तस्स पथ-वंदणत्थं विणिग्गओ देइणीए सह राया ।

उत्तम-गय-खंघ-गओ इंदाणीए सुरिंदो व्व ॥

नभिउं गुरुं निसण्णस्स तस्स सूरी घणोह-सम-घोसो ।

सग्गापवग्ग-पुर-पह-पवेसणं देसणं कुणइ ॥

पुवं-कय-सुकय-दुक्कय-वसेण जीवाण होइ सुह-दुक्खं ।

न हि कज्ज निक्कारणमुप्पज्जइ अइपसगाओ ॥  
 तो पुच्छइ पुव्व-कय सुह-दुक्ख-निमित्तमप्पणो राया ।  
 कहइ गुरु पुव्व-कय वय-भग दो वि त सुणिउ ॥  
 सुमरति पुव्व-जम्म अवितहमेय ति दो वि जपति ।  
 पडिवुज्झइ वहुय-जणे वय-भग-विवाग-सवणेण ॥  
 परम-पय-साहण ताण होइ सिद्धत-सवण-परिणामो ।  
 दुन्नि वि अणुव्वयाइ गुरु-पय-मूले पवज्जति ॥  
 मणि कणय-मडियाइ पुरे पुरे जिण-हराई कारति ।  
 सील-समिद्धाण सुणीण पय-जुय पज्जुवासति ॥  
 इय पालिऊण सम्म चिर-काल सावगतण दो वि ।  
 गिण्हति सजम-भर विवेगिणा परियणेण सम ॥  
 काऊण तव तिव्व दुन्नि वि समए समाहिणा भरिउ ।  
 वचति वभ-लोए कमेण मोक्ख च पावति ॥

जो पुण नियममल्लड पालिज्ज अवज्ज-चज्जणुज्जुतो ।  
 सो पुरिसो पर-लोए सोक्खमल्लड लहइ नूण ॥  
 जो य न करेज्ज नियम निदम्भो जो कय च भजिजा ।  
 सो मस-भोग गिळो नरयाइ-कयत्येण लहइ ॥

ता महाराय । जुत तुमए कय ज सत्तण्ह मह-वसणाण दुवे पारद्धो मस  
 च परिचत्ताणि । सेसाणि वि सव्वाणत्ये-निवधणाणि परिहरियव्वाणि । तत्थ—

ज कुल-काल-मूल गुरु लज्जा सच्च-सोय-पडिक्कल ।  
 धम्मत्ये-काम-सुख दाण दया-भोग-परिसुक्क ॥  
 पिय-माय-भाय-सुय-भज्ज-भोसण सोसण सुह-जलाण ।  
 सुगइ-पडिवक्ख-भूय त जूय राय । परिहरसु ॥  
 जूय-पसतो सत्तो समत्त वित्तस्स कुणइ विडस ।  
 हारिय-असेसरज्जो इह दिट्ठतो नलो राया ॥

द्यूतविषये नलचरितम् ।

रत्ना भणिय—को सो नलो ? । गुरुणा युत सुण,  
 अत्थि इह भरह-खित्ते कोसल-देसमि कोसला-नयरी ।



जायंति गुणा वसणस्स हेउणो जत्थि अच्चरियं ॥  
 इक्खागु-कुलुप्पत्तो निरुवम-नय-आय-विक्रम-प्पुत्तो ।  
 अरि-पत्थिव-दुव्विसहो निसहो नामेण तत्थ निवो ॥

तस्स सुंदरी-देवी-कुक्खि-संभूया जण-मणाणंदणे दुवे नंदणा, नलो  
 कूबरो य । इओ य विदंम-देस-मंडणं कुंडिणं नयरं । तत्थ अरि-संव-सिंह-  
 सरहो भीमरहो राया । तस्स सयलंतेउर-तरु-पुप्फं पुप्फदंती देवी । ताणं विस-  
 य-सुहमणुहवंताण ससुप्पत्ता सयल-तइल्लोक्कालंकार-भूया धूया ।

तीए तिलओ जाओ सहजो भालंमि तरणि-पडिविंवं ।  
 सप्पुरिसस्स व वच्छ-त्थलंमि सिरिवच्छ-वर-रयणं ॥

जणणी-गंम-गयाए इमीए सए सव्वे वेरिणो दमिय त्ति पिउणा कयं  
 तीए 'दमयंति' त्ति नामं । सिय-पक्ख-पंद-लेहं व सव्व-जण-नयणाणंदिणी  
 पत्ता सा वुड्ढि । समए समप्पिया कलोवज्झायस्स ।

आयंसे पडिविंवं व वुड्ढि-जुत्ताहि तीइ सयल-कलाओ ।  
 संकंताओ जाओ य सक्खि-मत्तां उवज्झाओ ॥  
 सुणि-जण-सैवा-वस्सओ सत्तात्तं पाविऊण सा जाया ।  
 दुरवगम-कस्स-पयडि-प्पसुह-वियारेसु कुसल-मई ॥  
 तीए य पवयणत्थं पयंपभाणीए भदुर-वाणीए ।  
 पिउणो वि हु जणणीए जणिआ जिण-घरु-पडिवत्ती ॥

पगिट्ट-पुत्त-पेरियाए निवुइ-देवयाए समप्पिया तीए आवि-संति-जिणस्स  
 कणयमय-पडिमा । भणिआ य सा वच्छे ! इसा तुसए निचमच्चणिज्जा । सा वि  
 तं पडिवज्जिऊण तहेव काउमारद्धा । पत्ता य सा रस्स-महा-राय-लीला-वणं  
 जुव्वणं । तं दट्ठूण चित्तिं जणणी-जणएहि-

एसा असरिस-रूवा विहिणो विन्नाण-पगरिसो एसो ।  
 जेणेसा निग्गविआ दलेण तं इत्तिं चैव ॥

ता नत्थि इमीए समाण-रूवो वरो । अत्थि वा तहवि सो न नज्जइ । अओ  
 सयंवरो काउं जुत्तो । जेणं तत्थ निय-इच्छाए इमीए (?) अणुचिय-वर-पयाण-ज-  
 णिओ दोसो अन्ह होइ त्ति । तओ पेसिऊण दूए हक्कारिया रायाणो राय-पुत्ता  
 य । आगया गय-तुरय-रह-पाइक्क-परियरिआ ते । नलो वि निरुवम-सत्तो पत्तो  
 तत्थ । भीम-निवइणा कय-सइमाणा ठिया ते पवरावासेसु । कराविओ कणय-

मय-कलम-मडिओ रम्मयाए विमाण-माण निम्महण पडिओ पवणुहुय-वयपा-  
रद्ध-तडवो सयवर-मडवो । तत्थ रयाविया विहिय-दरिसण(?) । ठवि-  
याह तत्थ नाणा-रयण किरण-कडप्प-कपिय-सुरिंद-सरासणाढ सुवत्त सिंहास-  
णाढ । निविद्धा तेसु परोप्पर रिद्धि-पाडिसिद्धीए पयटियप्पाणो रायाणो । पयद्दा  
पयासिउ वहु-प्पयारे काम-वियारे । एत्थतरे जणयाएसेण समागया पसरिय-प-  
हाजाल-भाल-तिलयालकिया पुव्व-दिस व्वरवि-विव-वन्धुरा पसन्न-वयणा पुत्ति-  
मनिस व्व सपुत्त-ससि-सुदरा घण-त्थण-मडला मयण-फेलि-सरसि व्व मिलि-  
एक्क-चक्कावाय-मिहुणा आरत्त-कर-चलण-कमला ककेल्लित्त-ल्लय त्व नव-  
पल्लव-पेसला धूल-सुत्ताहलाहरण-हारिणी मल्लिय व्व उम्मिल्लित्त-कुसुम-समूह-  
सोहिआ धवल-डुकल-निवसणा गायण-लच्चि, व्व सच्च-सरय-म-सगया वल-  
कल-कडकल-च्छटा-विच्छुरिय-दिस-सुहा समुद्ध-वेल व्व समुच्छ-लत-मच्छ रिं-  
छोलि-सकुला सयवर-मडव मउयती दमयती । त दहूण विमिहिय-सुहेहि म-  
हिनाहेहि स चेव चक्खु-विकखेवस्स लम्भीकया ।

तो रायाएसेण भद्दा अतेउरस्स पडिहारी ।

कुमरीए पुरो निव कुमर-विक्रमे कहिउमाढत्ता ॥

कासि-नयरी-नरेसो एसो दढ-भुय वलो [ वलो ] नाम ।

वरसु इम जड गग तुग-त्तरग भरसि दहु ॥

दमयतीए भणिय—भद्दे ! पर-वचण-वसणिणो कासि-वासिणो सुव्वति  
ता न मे इममि रमह मण ति अगगओ गच्छ । तहेव काज्जण भणिय तीए—

कुकाण-वई नरिंदो एसो सिंदो ति वेरि-करि-सिंदो ।

परिज्जण इम कयली वणेसु कीलसु सुह गिम्हे ॥

दमयतीए भणिय—भद्दे ! अकारण-कोवणा कुरुणा, ता न पारेमि इम  
पण पण अणुकुलिउ तो अन्न कहेसु । अगगओ गतृण भणिय तीए—

कम्भीर-भूमि-नाहो इमो महिंदो महिद-सम-स्सवो ।

कुकुम-केयारेसु कीलिउ-कामा इम वरसु ॥

कुमरीए वुत्त—भद्दे ! तुसार-सभार-भीरुय मे सरीरय कि न तुम  
जाणसि ? । तो इओ गच्छामो ति भणती गतृण अगगओ भणिउ पवत्ता  
पडिहारी ।

एस निवो जयकोसो कोसवीए पट्ट पउर-कोसो ।

मयरद्धय सम-स्सवो कि तुह हरिणच्छि । हरई मण ? ॥

कुमरीए वुत्तं कविंजले ! अइरमणीया वरमाला विणिगविद्या । भदाए चितियं अप्पडिवयणमेव इमस्स नरिंदस्स पडिसेहो । तओ अग्गे गंतूण वुत्तं भदाए ।

कलयंठ-कंठि ! कंठे कलिंग-वड्ढणो जयस्स त्रिव मालं ।

करवाल-राहुणा जस्स कवलिया वेरि-जस-ससिणो ॥

कुमरीए वुत्तं ताय-समाण-वय-परिणामस्स नमो एयस्स ! तओ भदाए अग्गओ गंतूण भणियं

गय-गमणि ! वीर-मउडो गउड-वई पुज्झ रुचइ किमेषो ? ।

जस्स करि-निथर-धंटा-रवेण फुट्ठइ व वंभंडं ॥

कुमरीए जंपियं अम्मो ! एरिसं पि कसिण-भंसणं माणु-साणं रूपं होइ त्ति तुरियं अग्गओ गच्छ । वेवइ मे हिययं । तओ ईसि हसंती गया अग्गओ भदा जंपिडं पवत्ता ।

पउमच्छि ! पउमनाहं अवंति-नाहं इमं कुणसु नाहं ।

सिप्पा-तरंगिणी-तीर-तरु-वणे रमिउमिच्छंती ॥

कुमरीए वुत्तं हद्धि परिरांत म्हि इमिणा सयंवर-मंडव-संचरणेण, ता किच्चिरं अज्ज वि भदा जंपिस्सइ । चितियं च भदाए - एसो वि न मे मणमाणंदइ त्ति कहियं कुमरीए । ता अग्गओ गच्छामि त्ति तहेव काउं जंपिडं पवत्ता भदा ।

एसो नलो कुमारो निसह-सुओ जस्स पिच्छिउं रूपं ।

मन्नइ सहस्स-नयणो नयण-सहस्सं धुवं सहलं ॥

चितियं विम्बिय-मणाए दमयंतीए-अहो ! सयल-रुववंत-पच्चाएसो अंग-संनिवेशो, अहो ! अस्सामन्नं लावन्नं, अहो ! उदग्गं सोहग्गं, अहो ! म्हुरिम-निवासो विलासो, ता हियय ! इमं पइं पडिवज्जिअण पावेसु परम-परिओसं त्ति । तओ खित्ता नलस्स कंठ-कंदले वर-माला । अहो ! सुवरियं सुवरियं त्ति ससुट्ठिओ जण-कलयलो । एत्थंतरे खग्गं कड्डिअण नलमपिखविउं पवत्तो कणहराओ । भो नल ! न लभए दमयंती परिणेउं । अजुत्तं कयं इमीए जं तुमं वरिओ । न मं मुत्तुं अन्नो उचिओ इमीए । ता सुंच एयं पुज्झ-सज्जो वा होहि । नलेण भणियं अरे नराहम ! जइ तुमं न वरिओ दमयंतीए ता किं हूमिओ सि ? । संपयं पुण ममंसि वरिए एयं परित्थियं पत्थंतो न ग-णेसि कुल-कलंकं, नासंकसे अयस-पंकं, न लज्जसे लोआओ, न बीहसे परलो-

ता तुम् परिचर-सत-मग्गो मण सिक्खविषयवो त्ति करवाल वेत्तूण  
 जे जे कोवानलो नलो । दोण्ह पिसन बाइं विविह-पररण-भीसणाइ सि-  
 तओ चितिय दमयंतीए—हा ! कि मद्-भग्गाइह ज मह कण उवट्ठिओ  
 पलओ, ता जइ मह अरहंते भत्ती तो भयवह सासण-देवि । लहउ  
 उच्छि नलो, उवसमउ समर ति भणतीए गहिओ वारि-भिगारो ।  
 तिन्नि तोय-च्छडाओ । कण्हराओ तोण्ण फरिसिधग्गो अगारो व्व  
 जे नित्तेओ जाओ । पक्क-पत्त व पायवाओ पटिय से मउलग्ग करग्गा-  
 । निव्विमो विसधरो व्व रोस-रहिओ कण्हराओ चितिय पवत्तो । अजुत्त  
 नल पइ पलत्त । न सीमन्न-पुरिसो एसो । ता मे पणमिउ जुजइत्ति । तओ  
 पणाम पुण्य स्वमाविओ निययावराह नलो ।

समासिउ नलेण वि विसज्जिओ कण्हपत्तिवो पणओ ।

ज पणय-वच्छला उत्तमं त्ति सच्च बुद्धा विंति ॥

नल-चरिण्ण तुक्को भीमो सक्कारिण्ण विसज्जिजा तेण सेस-पत्तिवा ।  
 मदा-विच्छेद्वेण दमयंतीए कर-गहण नलो । दिक्काइ नलस्स कर-मो-  
 अणेय करि-तुरय-रयणालकार-वत्थाईणि । एव भीमेण समाणिज्जतो  
 तत्थ कव्वय-दिणाइं । तेण कयाणुगमणो पत्तिवो निय-नयरिं नलो ।  
 वि नलेण सह वचती भणिया जणणीए ।

जपेज्ज पिय, विणय करिज्ज, वज्जेज्ज पुत्ति । पर-निंद ।

वसणे वि मा विमुचसु देह-च्छाय व्व निय-माह ॥

त सिन्ध पडिवज्जिण्ण कय-प्पणामा विसज्जिया जणणी-जणपटिं प-  
 त्तिया दमयती । रहमारोविण्ण नलेण निवेसिया निय-उच्छगे । तओ चउरग-व-  
 लुक्कवय-खोणि-वेणु नियरेण रुद्ध-नह-मडलस्स नलस्स वचत्तस्सतराले अत्थं ग-  
 ओ गयण मणी । पूरिय सुवण विट्ठिय-दिट्ठि-प्पसर-सरोहेण तिमिर-सदोहेण ।  
 न लक्खिज्जए जल-त्थल-तरु-गिरि-गद्धाइ-विसेसो । तहवि निय-नयरुक्कठि-  
 य मणो गमणाओ न नियत्तए नलो ।

सरुद्ध-दिट्ठि-प्पसर वलं खलत्त पडत्तमवडेसु ।

गणु शतमुप्पहेण दहु भणिया नलेण पिया ॥

देवि । जग्गसु खण पयासेसु भाल-तिलय-तरणिं । जओ तिमिर-तिरो-  
 रिय नयण-भग्गं समग्ग वल अवल गतु । उट्ठिण्ण दमयतीए करेण परासुद्ध  
 भाल-वद्ध । फुरिओ फार पहा-निलओ कयंधयार-विलओ तिलओ । तओ

निष्पच्छूं पहे पयदं वलं । कोसलापुरी-परिसरं गण्ण भणिया नलेण दमयंती,  
 देवि ! जिण-भवण-मंडिय-प्पएसा एसा मे पुरी । तीए भणियं- धन्नाऽहं जा  
 लद्धूण नलं नाहं निचमच्चिस्सं चेइयाइं । अहं पसत्थं-दियहे बहु-प्पवंच-मंच-वित्थ-  
 रिय-रिद्धि-डंवरं पइ-भवण-पणाचिय-धयंचल-चुंविंवरं विविह-तूर-रवाऊरिय-  
 दियंतरं नचंत-तरुणि-चक्क-निरंतरं पए पए कीरंत-मंगलो नलो पविट्ठो नयरिं ।  
 पणमिया दमयंती-सहिण्ण तेण जणणि-जणया । अहिणंदिओ णेहिं एसो ।  
 तओ नलो दमयंती य कयाइ जल-कीलं कुणंति । कयाइ दोलंदोलण-सुहं अणु-  
 हवंति । कयाइ सयं गुच्छ-सुरहि-कुसुमेहिं परोप्परं विचित्त-वंधं धम्मेल्लं पूरंति ।  
 कयाइ अक्ख-जूएण रमंति । कयाइ सयं विविहाउज्ज-वायण-परो रहसि दम-  
 यंति नलो नचावेइ । एवं नलो दमयंतीए अविउत्तो नव-नवेहिं विणोएहिं कालं  
 बोलेइ । अन्नया नलं निय-रज्जे कूवरं च कुभरत्ते ठाविऊण पडिवत्तं निसहेण  
 समणत्तणं ।

अनलो व्व नलो दुव्विसह-तेय-पसरो सरोस-वेरीहिं ।

पत्थिव-मत्थय-पणमिय-पय-कमलो पालए रज्जं ॥

अन्नया नलेण पुच्छिया मंतिणो जणओवज्जियं चेव किमहं महिं  
 पालेमि ?, अओ अहियं । तेहिं भणियं ति-भागूणं भरहद्धं सुत्तं निसहेण ।  
 तुमं पुण सयलं भरहद्धं सुंजसि । ता जुत्तं पुत्तो पिउणो अहिओ त्ति । किं तु  
 पुरी तक्खसीला अत्थि इओ दोहिं जोयण-सएहिं । तत्थ कयंबो राथा । सो  
 तुह आणं न भन्नेइ ।

तुह जस-ससिंमि विमले समत्त-भरहद्ध-विजय-संभूए ।

उव्वहइ दुव्विणीओ एसो चिय लंछण-च्छायं ॥

एसो य तुमए उविक्खिओ रोग-लेसो व्व लद्धोवचओ दुसज्झो जाओ ।  
 जइ पुण इमं पइ पराजय-मणं कयं ता पव्वय-व्वमट्ठो धडो व्व विणट्ठो चेव एसो ।  
 अओ पढमं दूय-पेसणेण से सुणिज्जउ मणं । पच्छा जहा-जुत्तं किज्जउ त्ति ।  
 तओ सिक्खविऊण पेसिओ विचित्त-भणिइ-कुसलो दूओ । गंतूण तेण  
 भणिओ निव्विलंबं कयंबो ।

वेरि-वण-दहण-दावानलेण पट्टणा नलेण आणत्तं ।

मह पडिसेवं पडिवज्जिऊण पालेसु नियरज्जं ॥

अह न करिस्ससि एवं सील-व्वमट्ठो सुणि व्व सुकयस्स ।

पाविहिसि परिव्वमंसं इमस्स सत्तंग-रज्जस्स ॥

किं च मए तुम्ह हिय विंचितयतेण पेसिओ दूओ ।  
 अत्रह अतकिओ चिय अह करितो तुह बिणास ॥  
 इय दूय वयणमायनिऊण दसणग्ग-दह-ओह-पुटो ।  
 अप्पाणमयाणतो कयवराओ भणइ दूय ॥  
 तुम्ह पह किं वालो ? किं मत्तो ? किं च वायमुत्तो सो ? ।  
 जो सयल-रिउ-भुयगम-नारुट न प्रियाणइ मम पि ॥  
 गुण-दोस-वियार-पमा किं तस्स न सति मतिणो के वि ? ।  
 जेहि नलो न निसिद्धो जसमजस जपिरो एव ॥

भो दूय । गच्छ जइ तुह सामी निय-जोवियस्स निव्वित्तो ता होउ  
 भर-सज्जो, अह पि दुय । आगओ एसो ।

दूणवि आगतु नलस्स कहिय कयव-वज्जरिय ।  
 तस्सोवरि सो कुविओ चलिओ चउरग-वल-कलिओ ॥  
 पत्तो तम्हसिलाए समतओ वेढिया अणेजेसा ।  
 पायारो व्व दुइज्जो विहिओ कुजर-परिक्खेवो ॥

त असहतो सनहिऊण निग्गओ वाहि कयवो । विविह पहरण किरण  
 दुगुणिय-दिण-मणि-पहा-पसर सर-नियर-रुद्ध-नह-मडल मडलग-सधइ ससु-  
 ञ्चलिय-सिहि सिहा-भासुर सुर-सिऊ-जम्ह-पिक्खिज्जत नचत-कवध-निवह  
 वहत-रुहिर-वाहिणी-कमलायमाण-भड-मत्थय दोहि वि वलेहि पारञ्च जुद्ध ।  
 नलेण भणिओ कयवो मारिणहि किमिमेहि किमि-प्पाएहि पाइकेहि ? ।  
 - अह तुम च दो वि जुज्झामो । तओ जगम-गिरिणो व्व पवत्ता दो वि बाहु-  
 जुद्धाएहि जुज्झउ । ज ज जुद्ध कयवेण भणिओ नलो तत्थ तत्थ नलेण नि-  
 जिओ सो । तओ पलाइऊण पडिवत्त सजमो टिओ पडिमाए कयवो । दिट्ठो  
 नलेण, भणिओ य-निज्जिओह तुमए इमिणा सचरिएण, ता करेसु नियरज्ज ।  
 निरीहत्तणेण नलोउनिलो व्व असारो त्ति उवेक्खिओ कयवेण । कयव-सत्त-  
 रजिय-मणेण नलेण कयव पुत्तो जयसत्ती नाम कओ कयवरज्जे ।

विणहुस्स व नलस्स भरह-द्व-रज्जाभिसेओ कओ नरिदेहि । पए पए भ-  
 त्ति-कुसल-राय-कोसलीय-वडुत-कोसो कोसलाए समागओ गयणचरगणा-ग-  
 ण गिज्जत-वलो नलो विविह विणोएहि दमयतीए सम रमतो गमेइ काल ।  
 कवरो पुण निय-कुलगारो रज्ज-लुद्धो नलस्स छल गवेसतो चिद्ध । चंदस्स व  
 लछण भवियव्वया-वसेण जाय नलस्स जूय-वसण, जिजेमि रज्जं नल ति

चित्तंतो कूबरो रसावेह निचं । डमरूय-गंठिमिव संचरंते जा हुण्हं पि जूएण  
रसंताणं गओ बहुय-कालो । अन्नया नियइ-वसेण नलेण जिणित्तं न सक्किओ  
कूबरो । पडिओ नाणुकूलो नलस्स दक्खरस्स वि कंविओ अक्खो । पुणो पुणो  
नल-सार-मारणं जुणइ कूरो कूबरो । नगर-गास-खेड-कच्चडाईणि हाराविओ  
नलो कूबरेण । तलाओ व्व गिम्हे जलेण जाओ हीयमाणो नलो विहवेण ।  
विसन्नो जणो जूयंधले नले । संपज्जमाण-सणोरहो हरिसिओ कूबरो । नलाणु-  
रत्तेण लोएण कओ हाहारवो । तं सुच्चा सभागया दमयंती ।

सा जंपइ नाह ! पसीय मज्झ पत्थेमि सुंच जूयमिणं ।  
नणु वसण-दाण-दक्खा अक्खा तुह वेरिणो व्व इमे ॥  
लहु-बंधुणो वरं कूबरस्स रज्जं इमं सयं देहि ।  
एस्स हठ-हरिय-रज्जो त्ति अत्तणो मा कुरु अकित्तिं ॥  
जुद्धेहिँ अज्जियं जं रज्जं तं हारियं व जूएण ।  
सित्थं व असोत्त-गयं मज्झ मणं देव दूमेइ ॥  
तव्वयणमंकुसं मय-गलो व्व भत्तो नलो न मनेइ ।  
तीइ भणिया असच्चा जूयाओ नलं नियत्तेह ॥  
तेहिं पि बहुं भणिओ तहवि नियत्तो नलो न जूयाओ ।  
न हि सन्निवाय-गहियस्स ओसहं किं पि संभवइ ॥  
हारिय-समग्ग-रज्जो हारिय-दमयंति-पसुहं-सुद्धंतो ।  
हारिय-सरीर-परिहिय-सयलाभरणो नलो राया ॥  
भणिओ य कूबरेणं मह रज्जं सुंच इत्थ मा चिट्ठ ।  
तुह रज्जं दिन्नं पिउणा, अक्खेहिं पुणो मज्झ ॥

पवल-सुय-बलाणं भइ ! लच्छी न दूरे  
परिहर मयमेवं कूबरं जंपमाणो ।  
परिहिय-पड-रित्तो पत्थिओ सो पहिट्ठो  
न हि विधुर-सहावा हुंति दुत्थे वि धीरा ॥

नलाणुसग्ग-लग्गा दमयंती निसिद्धा कूबरेण । मयच्छि ! मा गच्छ तुमं,  
अए जूए जियाऽसि त्ति मै सुद्धंतं अलंकरेसु । तओ भंतीहिं पुत्तो कूबरो । पर-  
पुरिस-च्छायं पि न छिवइ महा-सइ दमयंती । ता मा इमं खिवसु निय-अंते-  
उरे । जओ जेठ-भाउणो भज्जा जणणि व्व दट्ठवा ।

अह जइ रहणे एव कहिसि ततो तुम सई एसा ।

— गरुनकुण्ड करिहो सईण न हि दुकर कि पि ॥

ता इम सह कोविअण मा पडसु अणत्थे । एसा खु भत्तारमणुसरती उअहिअइ, कि पुण निवारिअइ ? । अल ते नल पइ गाम-खेडाइ-दाणेण । समप्पेहि पाहेय-सहिं ससारहिं रहमेक । एव अमच-भणिअण कृवरेण विसज्जि-या नलेण सह दमयती । समप्पिओ जहुत-रहो । नलेण पुत्त—जेण मण भरह-इ-विजओवज्जिया वज्जिया लीलाए लच्छी तस्स मे किं रहेण ? । पहाणेहि भणिओ नलो—चिरसेवए वि अम्हे तुम अणुगच्छते निवारेइ कृवरो ।

कि च—

इह वसे जो राया त सेवामो त्ति एस अम्ह कमो ।

तुमए विअन्न-रेज्ज ता मुचामो कह एअ ? ॥

सपय दमयती चेव तुह भज्जा भती भित्त पाइको य । एसा सिरीस-कु-सुम-सुमाल-सरीरा सूर-कर-नियर-सतत्त-रेणु-कण-दुग्गमे मग्गे कह कमल-को-मलेहि चलणेहि चंकमिहि त्ति ? । ता नार । गिण्ह रह । अणुगिण्ह अम्हे । दे-वीए सम समारोह इत्य । एव पहाणेहि पत्थिओ पत्थिओ रहमारुहिअण दमयतीए सह नलो । पहाणुज्जयं च एग-वत्थ दमयति ददूण वाह-वि-हु-हु-गुणिय-दाराहि रोइय नगर-नारीहि । वचतेण नलेण नयरि-मज्जे दिट्ठो हत्थ पच सय-प्पमाणो खभो । रज्ज-भसु-भव दुक्ख अमुणतेणेव कोउगेण कयली खभो व्व करेण उक्खओ लीलाए । उक्खाय-पडिरोव-रुव राय-व्वय च दसयतेण पुणो वि आरोविओ तत्थेव । इम ददूण जपिय नायरेहि—अहो ! वल-सालिणो वि नलस्स रज्ज-व्वमसो त्ति विचित्तो विहि-निओगो । पुव्व नय-रुज्जाणे कृवरेण सह कीलतरस नलस्स समागओ दिव्व-नाण नयणो मुणी । कहिय तेण—भावी भरह दाहिणइ-सामी नलो । सो य चालइस्सइ नगर-म-ज्झ-द्विय हत्थ-पच सय-प्पमाण यम । एय उभय पि मिलिय दिट्ठ अम्हेहि निय-नयणेहि । ज पुण नले जीवते वि कोसलाए अन्नो राया सजाओ त विस-वयड । अहवा न अत्ता मुणिवयण ति । जइ पुण न नदिस्सइ कृवरो, नलो चेव भविस्सइ एत्थ पत्थिवो । एव लोय सलाव सुणतो रुयतीए दमयतीए वाह-सलिलेण सिचत-सदणो नयरीओ निग्गओ नलो । भणिया नलेण भीम पुत्ती—  
देवि ! कथं वचामो ? । तीए पुत्त देव ! गच्छ कुडिणपुर तत्थ पाहणो हो अण अणुगिण्ह मे ताय । तओ नलाएसेण सारहिणा चोइया कुडिणाभिमुह



रह-तुरंगा । कमेण धुरधुरंत-धोर-वग्ध-वितत्थ-पंथ-वूहं रउह-सद-सदूल-संहरि-  
 य-हरिण-जूहं विस-विसम-विसप्पंत-सप्प-भीसणं सुणिज्जंत-सावय-निवह-  
 नीसणं अरन्नं पत्तो नलो । तत्थ रुद्धो कर-धरिय-धनु-बाण-सिल्लेहिं भिल्लेहिं ।  
 रहं सुत्तूण दुक्को ताण संखुहो करेण करवालं नचावयंतो नलो । सीहस्स व सि-  
 यालेखुं को तुह इमेसु अक्खेवो ? , भरहद्ध-विजय-लच्छी-विलास-भवणं ते  
 किवाणो किं न लज्जए इमेसु पसु-पोएसु पहरंतो ? ति भणंतीए सुयाए  
 धरिओ रहं सुत्तूण दमयंतीए नलो । सुक्का दमयंतीए सील-माहप्प-दुस्सहा  
 हुंकारा । हरिण व्व हरि-गुंजहिंतेहिं पणद्धा दिसो-दिसं भिल्ला । भिल्ल-पिट्ठओ  
 नलेण समं गया दमयंती दूरं । . . .

एत्तो य अन्न-भिल्लेहिं रह-वरो तत्थ ताण अवहरिओ ।

किं कुणइ पुरिसयारो पुरिसस्स विहिग्गि विवरीए ॥

तग्गि अरन्ने वेत्तुं दमयंतीए करं निय-करेण ।

कर-गहणूसव-समयं सुमरावंतो नलो चलिओ ॥

दवमग्ग-भिन्न-कोमल-कम-कमल-झरंत-रुहिर-विंदूहिं ।

दमयंतीए तमरन्नमिंदगोवंकियं व कयं ॥

रज्जंमि पट्ट-बंधो दमयंतीए सिरंमि जो आसि ।

निय-पड-खंडेहिं नलेण सो कओ संपइ पएसु ॥

दमयंतिं दुम-भूले निसन्नमज्जाण-गमण-खिन्न-तणुं ।

निय-परिहाणंचल-वीयणेहिं वीएइ नल-राओ ॥

पाएइ नलो सलिलं पत्त-पुडि आणिऊण तं तिसियं ।

सा पुच्छइ नलमज्जवि गंतव्वं कित्तियमरन्नं ॥

नलेण वुत्तं देवि ! जोयण-सयं अरन्नमेयं । अज्जवि पंच-जोयणाइं लंघि-  
 याइं । धीरा होहि । एवमुल्लवंताणं ताणं पहे वचंताणं पडियारं काउं असक्को  
 अक्को लज्जंतो व निलुक्को अत्थगिरि-सिहरं । काणणेषु कंकेल्लि-पल्लवेहिं विहिओ  
 पसत्थो सत्थरो नलेण । मणिया दमयंती देवि ! सुविऊण एत्थ देहि दिन्न-  
 दुक्ख-मुदाए निदाए अवसरं । अलं आयंक-संकाए । अहं ते पाहरिओ ति  
 खित्तं सत्थरे नलेण निय-निवसणद्धं । वंदिऊण देवं अरहंतं सरिऊण पंच-पर-  
 मिट्ठि-भंतं पसुत्ता तत्थ दमयंती । निदायंतीए तीए नलेण चित्तियं-

जेसिं ससुरो सरणं लहंति पुरिसा न ते पुरिस-लीहं ।

दमयंतीइ पिइ-हरं ता कह वचामि निवमग्गो ? ॥

काज्जण कुलिस-कढिण हियय सुत्तु पिय पि दमयति ।  
 रको व्व कहिं वि अन्नत्यं जामि वेत्तूण अत्ताण ॥  
 दमयतीइ अवाओ न कोवि सील-प्पभावओ होही ।  
 सव्वग-रक्खण-कर कवय सील चिय सईण ॥

तओ छुरिएण छिन्नवसणद्ध । दमयती-वत्थचले लिहियाइ निय-हेहिरेण  
 अक्खराड ।

वड-रुक्खह दाहिण-दिसिहिं जाड विदग्भिहिं मग्गु ।

वाम-दिसिहिं पुण कोसलिहिं जहिं रुचइ तहिं लग्गु ॥

अह पुण अन्नत्यं वचिस्म । तओ असइ रुयतो व्व निदुय-क्कमो गत्तु  
 पयटो नलो । पिय पण्डणि पसुत्त वलिय-कर पलोयंतो गत्तुण केत्तिय पि भूमि-  
 भाग चित्तिउ पवत्तो । आहारंती पसुत्त वाल एय अणाह वग्घो सिंघो वा  
 जइ भक्खेज्ज ता मे का गड ? । अओ सूरुग्गम जाय रक्खामि एय । पच्चूसे  
 वच्चउ एसा स-इच्छाप त्ति । तओ पडियरित्यो पुरिसो व्व नियत्तो तेहिं चेव  
 पएहिं नलो । भूमि-सुत्त दद्धूण दमयति चित्तिय तेण हा । दमयती एग-वत्था  
 एगागिणी सुवइ सुत्तारत्ते । अहो ! नलस्स अतेउर असूरिय-पस्स । मम  
 कम्म दोसेण इम अवत्थगया एसा कमल लोयणा ता किं करेमि ह्यासोइ ? ।  
 अणाह पिव पिययम महि-वीढ-लुढिय पिच्छतो चिज न निह्ज्जो विलज्जामि  
 ता नूण वज्जन्धलिओ म्हि । एसा अरत्ते मए सुक्का पडिबुद्धा समाणी मम  
 पाडिसिद्धीए जीविएणावि सुचिस्सड । ता पढ-वय्य एय सुत्तूण अन्नत्यं न गत्तु  
 उच्छहट मे मण । जीविय मरण वा मे इमीए सम होउ । अहवा अवाय-सय-  
 सकुले अरत्ते अहमेव दुह-भायण होमि । एसा पुण वत्थ-लिहिय ममाएस  
 सुणती गत्तुण स घण-भवणे सुहेण चिद्धिस्सइ एव कय-निच्छओ गमिज्जण  
 रयणि पिययमा-पडिवोह-समए तिरोहिओ तुरिय पय-क्खेव नलो । उन्निइ-  
 कमलामोय-सुरहि समीरामिरामे रयणी-विरामे दमयतीए दिट्ठो सुविणो ।  
 आरूढाइ फल-फुल्ल-मण-हरे चूय-पायवे । भक्खियाइ मए तस्स पेसलाइ फलाइ  
 सहस त्ति वण-हत्थिणा उम्भूलिओ सो तो पडिया अह अउ व पक्खिणो  
 खोणी-यले । तओ पडिबुद्धा दमयती नल अपेच्छिज्जण जूह-वमट्टा हरिणि  
 व्व दिसाओ पलोयती चित्तिउ पवत्ता । हा ! अच्चाहिय पडिय, ज अरत्ते  
 असरणा पिएण विमुक्क म्हि । अहवा पहाए मह वयण-सुद्धि-सलिलाणयणत्थ  
 कत्थ वि जलासए गओ भविस्सइ पिययमो । अहवा निरुयम-रुव-लुद्धाए

कीए वि खेयरीए रमणत्यं नीओ भविस्सइ नलो । ते दुमा ते पव्वया तं चारन्नं,  
एको चेव चंद-सुंदर-सुहो न दीसइ नलो । एवं अणप्प-वियप्प-पज्जाउल-मणा  
कय-दिसालोया नलं अपेच्छंती भीया सुविणत्थं भाविउं पवत्ता । जो चूय-  
दुमो पुप्फ-फल-समिद्धो सो नलो राया । जं मए फलासाओ कओ तं रज्ज-  
सुह-माणणं । जं च सो वण-हत्थिणा उम्मूलिओ तं दिव्वेण रज्ज-वमंसं लहा-  
विओ नलो । जं पुण पडिय म्हि तत्तो तं नलाओ चुक्क म्हि । तो इमिणा  
सुविणेण दुल्लहं मे दंसणं ति ।

ता रोविउं पवत्ता दमयंती सुक्क-कंठमुच्च-सरं ।

कायर-मणाण इत्थीण धीरिमा होइ नहि वसणे ॥

हा नाह ! किं तएऽहं चत्ता ? किं तुज्झ होमि भार-करी ? ।

नहि भोगिणो कथावि हु निय-कंदुलिया कुणइ भारं ॥

भो वण-देवयाओ पत्थेमि तुम्हे, दंसेह मे पाण-नाहं । तररा पय-पंकएहिं  
पवित्तिं पहं वा । अहवा पक्क-वालुं कं व फुट्हेहिं घरणि ! जेण तव्विवरेण पवि-  
सिऊण पायाले पावेमि निव्वुइं । एवं विलवंती बाहजल-सारणीहिं अरन्न-दुमे  
सिचंती नलं विणा जले थले कत्थ वि रइं अपावंती सिचयंचले अक्खराइं  
दट्ठूण दमयंती वियसंत-वयणा वाएइ । नूणं पिययमेण चत्ताऽहं देहमित्तेण न  
चित्तेण । कहं अन्नहा आएस-दाणेण अणुगगहिय म्हि ? । ता गुरु-वयणं व  
पइणो आणं कुणंतीए मै निम्मलो इह लोओ । अओ वच्चांमि पिउणो घरं ।  
जं पइणो भवणं तं पइं विणा पराभव-भवणं चेय नारीणं ति निच्छिऊण च-  
लिया वड-दुमस्स दाहिण-दिसा-मग्गेण । नलं व पासट्ठियं पिच्छंती नलवस्व-  
राणि । तीए विमल-सील-प्पभावेण पहवंति कदा नोवद्वा ।

तहा हि

कोव-वस-सज्जिय-नखो वि कुडिल-दाढा-कडप्प-दुप्पिच्छो ।

पंचाणणो न सक्को समीव-देसं पि अक्कमिउं ॥

मय-गंध-लुङ्क-रोलंव-टोल-बहिरिय-समग्ग-दिस-चक्कं ।

तड्ढविय करं कुद्धं पि करि-कुलं दूरमोसरइ ॥

धूम-ज्झामलिय-दिसो महंत-जालोलिहिय-गयणाग्गो ।

पासमपत्तो विज्झाइ वण-दवो अकय-संतावो ।

विप्फारिय-फार-फणा-फुक्कार-विमुक्क-विस-फणुक्केरा ।

पसरंत-रोस-विवसा वि विसहरा पहरिउं न खमा ॥

दिद्वि-प्पयाण-मत्तेण पडिहयाणप्प-दप्प-माहप्पा ।

रक्खस-भूय-प्पमुहा परमुहा जति दूरेण ॥

अह पह-परिस्सम-सलिल-धोय-गत्ताए कट्ठाड-विह-पाय-तल-झरत-  
रुहिराए धूलि-धूसर-सरीर-च्छवीए तीए दिद्वो महतो सत्थो । चित्थि च-अहो !  
अरत्त-नित्थरण-कारण दिद्वो मण पुत्तोदण पसत्थो सत्थो । सत्थी-हआ किंचि  
जाव ताव सव्वओ विविहाउह-भयकरेहिं तकरेहिं रुद्वो सत्थो । सतत्था तत्थ  
लोया । तीए भणिया मा वीहेह त्ति हक्कियातकरा-अरे दुरायारा ! मण रक्खिज्जत  
मा लूडेह सत्थ, अत्तहा पाविस्सह अणत्था । तहवि न विरमति चोरा । तओ तीए  
सील-प्पभाव-दुस्सहा विमुक्का हुकारा । तेहिं घणु-गुण-टकारेहि वायस व्व पणद्धा  
चोरा । सत्थ-लोएण भणिय—अह पुत्ताओ ठिया कावि देवया एसा । जीए  
चोरेहितो रक्खिओ सत्थो । सत्थ-वाहो जणणिं व त पणमिज्जण पुच्छए—  
देवि ! काउसि तुम ? किं वा अरत्ते परिम्ममसि ? । कहिओ तीए रूयतीए  
तस्स वधवस्सेव सव्वो निय-वुत्ततो । तेण वुत्त महा राय-नलस्स पत्ति त्ति  
मे पूयणिज्जासि । तुमए तकरेहितो रक्खतीए उवधार-म्भिकणिओउह । ता पवि-  
त्तेहि ममावास ति भणिज्जण दमयती नीया नीयावास । त देवय व आराहए  
सत्थ-वाहो । एत्थतरे गरुय-गज्जि-भरिय-वमड-भडो आखडल-कोयट-दडो  
सिहडि-मडलावद्ध-तडवो घण-पडल-पडच्छन्न-नह-भडवो निरतरासार-सीयलो  
सलिल-प्पवाह-मडिय-मही-यलो पयद्वो पाउसो । जाया ति-रत्त-निरतरा वुट्ठी ।  
सुह ठिया तत्थ दमयती । विरयाए वुट्ठीए मुत्तूण सत्थ पत्थिया एसा । पि-  
च्छए पिग-केस गिरिं व दावानल-पलित्त जलय व काल-काय कयत व कय-  
दुइय-रूव कत्तिपा-कराल-कर घण व विज्जु-च्छडाडोव-भोसण रक्खस ।  
भणिय अणेण रात्त-रत्त-छुट्थिस्स मे भन्तवमुवलद्विय ता तुम भक्खिस्स ।  
तीए भणिय—भह ! जायस्स जटुणो धुवो मच्चू । अकयत्थस्स मच्चु-भय ।  
अह पुण मूलाओ देव-गुरु-भत्तीए कयत्था । नत्थि मे मच्चु-भय । किं च—

विविह-दुह-दमिआह मरण पत्थेमि दुक्ख-मोक्ख-कए ।

नल-विरहानल-दद्वु च म तुम छारिसि सुहेण ॥ आत्मा

ता भक्ख किं विलवसि ? एस मण पुज्ज अप्पिओ अप्पा ।

मरण विणा दुहाण जलजली जायए कत्तो ? ॥

तओ धीरयाए वुट्ठी रक्खसो । भणिय तेण—भदे ! वुट्ठी म्हि । किं ते  
पिय करेमि ? । तीए वुत्त—जड वुट्ठी सि ता कहेसु कया मे पह-सगमो होहि

त्ति । विभंग-वलेण नाऊण अक्खियं रक्खसेण । पवास-दिवसाओ आरब्भ  
 संपुत्ते वारसे वरिसे पिउ-भवण-ट्टियाए सयमेव मिलिस्सइ ते नलो । पुणोवि  
 तेण वुत्तं किं इमिणा मग्ग-खेएण ? जइ भणसि ता निमेष-मित्तेण तुमं  
 ताय-मंदिरं पराणेमि । तीए वुत्तं कथत्थाइहं नल्ल-संगम-कहणेण । नाहं पर-  
 पुरिसेण समं वच्चामि । वच्च तुमं सट्ठाणे । पहा-पुंज-भासुरं सुर-सरीरं दंसिऊण  
 तिरोहिओ रक्खसो । वारस-वरिसियं पइणो पवासं मुणिऊण <sup>सोत्त</sup> गहिया दमयं-  
 तीए नियमा । रत्त-वत्थाइं तंवूलं भूसणाइं विलेवेणं विगईओ न गिण्हिरां, न  
 जाव मिलेइ नलो । तओ तिब्ब-तव-चरण-परा पारणए वीय-रहिय-फल-विहिय-  
 पाण-विस्ती चित्त-ट्टियं संतिनाह-पडिमं ज्ञायंती <sup>मोचते</sup> दमयंती गंतूणं गिरि-गुहाए  
 ठिया । सत्थ-वाहो <sup>समावृत्त</sup> सत्थ-मज्जे तं अ-दट्ठण संभत-चित्तो भवेसंतो आगओ  
 गिरि-गुहं । ज्ञाण-समत्तीए संभासिओ सो तीए । ताण संलावं सोऊण संपत्ता  
 तत्थ के वि तावसा । ठिया हरिणि <sup>सो</sup> व्व निचल-कन्ना । इत्थंतरे थूल-धाराहिं वरि-  
 सिउं पयट्ठो मेहो । सर-धोरणीहिं व धराहिं ताडिज्जंतेहिं तावसेहिं जंपियं  
 संपथं पय-प्पवंच-वंचणत्थं कत्थ वच्चाओ ? । संजाय-दयाए दमयंतीए भणियं  
 भद ! मा बीहेह । काऊण तेसिं चउदिसि कुंडयं कया सील-सावणा- जइ  
 मे सीलं अखंडियं ता कुंडयाओ वाहिं वरिसेउ मेहो । तओ छत्त-च्छन्न व्व  
 कुंडए न निवडियं सलीलं । अन्नत्थ पत्थरावि पलाविया पडंत-पय-पूरेण । तं  
 दट्ठण विम्हिय-मणेहिं जंपियं अणेहिं । अहो ! न माणुसीए एरिसं रूवं । नवा  
 एरिसी सती । ता नूणं का वि देवया एसा । सत्थवाहेण वुत्तं किं तुमं  
 ज्ञाएसि ? । किं वा निब्भया चिट्ठसि ? । तीए वुत्तं अहं अरहंतं देवं ज्ञाएमि ।  
 तप्पभावओ नत्थि मे भयं । देव-गुरु-धम्म-सरूवं सवित्थरं कहिऊण कराविओ  
 जिण-धम्म-पडिवरिं सत्थ-वाहो । तावसा वि संपत्त-खीर-पाणं <sup>वि</sup> जियं व निय-  
 धम्मं निंदंता पवन्ना जिण-धम्मं । तत्थ सत्थ-वाहेण करावियं पुरं । तं च पंच-  
 सथाइं तावसाणं इत्थ पडिबुद्धाइं ति 'तावसपुरं' ति पसिद्धं । तत्थ निम्मावियं  
 संतिनाह-पडिमा-मण-हरं जिण-हरं । सव्वे वि जिण-धम्म-परा कालं वोळंति ।  
 अन्नया निसीहे सेल-सिहरे उग्गमंत-रवि-पहा-पूर व्व <sup>उज्जो</sup> ओ दिट्ठो दमयं-  
 तीए । दिट्ठा य उप्पयंत-निवयंत देवा । तेसिं जय-जयारावेण जग्गिया जणा ।  
 तेहिं समं समाख्खा दमयंती पव्वय । तत्थ सिंहकेसरि-साहुणो कया केवल-  
 प्पत्ति-महिमा अमरेहिं । वंदिऊण तं मुणिं पुरो निसण्णा सव्वे । इओ य तरा  
 केवलिणो गुरु जस्सभदो नाम तत्थागओ । सो वि केवलिणं नमिऊण निसत्तो ।

कया केवलिणा असार-समार-सख-पखण-परा धम्म-देसणा । एत्यतरे तत्था-  
 गुओ गयणमुज्जोयतो देवो । केवलिण नमिऊण भणिया तेण दमयती—भइ !  
 इहेव तवोवणो कुल-वइणो सीसो तिव्व-त्तव-चरण-तप्परो कप्परो नाम अह-  
 मासि । पचग्गि-साहगो वि नाहिनदिओ तावसेहि । तओ तेसु पसरत रोसो  
 पत्थिओ अन्नत्थ । नीरव तिमिर-निरुद्धाए निसाए वच्चतो निवडिओ गिरि-  
 कदरे । गिरि-दत्तग लग्गु भुग्गु मे दत्त । दत्त-भग्ग-पीडा परवसो तत्थेव पडि-  
 ओ । ठिओ सत्त रत्त । तावसेहि दुस्सुविणस्सो तस्स वत्तापि न कया, कि पुण  
 पडिआओ ? । विसेसओ भुयगो व गेहाओ निग्गए तवोवणाओ तम्मि तावसाण  
 सुह सजाय । सोवि तावसेसु विसेसुल्लसत-रोसो मरिऊण तत्थेव तावसारत्ते  
 ससुप्पन्नो पन्नगो । कयाड कय-फण-कडप्पो पहाविओ अह तुह डसणात्थ ।  
 तुमए वि म दट्ठण पडिओ परमिट्ठि-मतो । तेण मे कन्न-गोयर गण्ण रुद्धा गुई ।  
 पुणो वि पविट्ठो त्रिल । अत्रया तण तावसाण कहिज्जत धम्म सुणेमि ।

जो कोह-भाण-भाया लोहाणुगओ करेड पाणि-वह ।

सो पर-भवमि पायड जीवो तिकखाड दुक्काइ ॥

तओ चितिय मण-हा ! कह भविस्स ? , जो जीव-वहेण चैव जीवामि ।  
 इमे य मए तावसा कहिन्ति दिट्ठ-पुव्व त्ति ऊहापोह कुणत्तस्स मे जाय जाइ-  
 सरण । सवेग-पुव्व पुव्व-दुक्खइ गरहतेण कय मण अप्रासण । मरिऊण सोइह  
 सोइहमे ससुप्पन्नो कुसुमप्पहो नाम देवो । तुह धम्म-वयण सवणाओ ससुवेलद्ध  
 सुरत्तण ति उव्वेगारिणि तुम दट्ठमागओइह । ता धम्म-पुत्तो अह ते । भणिया  
 य तेण तावसा—खमह मह पुव्व-कोवाचरण । पालेह पुव्व पडिवन्न साव-  
 य-वय । त च सप्प-कलवर गिरि-कदराओ कड्ढिऊण ओलविधु-प्रायुव । भणिय  
 च—जो कोइ कोव करेज्ज सो कप्परो व्व सप्पो पर-भवे हवेज्ज त्ति । तओ  
 सविग्ग-चित्तेण कुलवइणा भणिओ केवली—भवव ! देहि मे दिक्ख । केव-  
 लिणा वुत्त—एस जस भइ-गुरू दिक्खिस्सड तुम । पुणो वि जपिय कुलवइणा—  
 कह तए पडिवन्ना दिक्खा ? । केवलिणा कहिय—कोसलाए नयरीए कूवरस्स  
 सुदणो अह । भगा-नयरी सामिणा केसरिणा दिन्ना मे वधुमई नाम निय धूया ।  
 गीजणाएसेण गतृण परिणीया सा मए । तीए सह नियत्ततेण दिद्धो मग्गो  
 समोसरिओ एस आयरिओ । वदिओ परम-भत्तीए सुया सवणा-मय-सारणी  
 तस्स देसणा । पुच्छिओ य—भवव । कित्थि मे जीविय ? । दिन्नोवओगेण  
 वागरिय गुरणा ५०० । पचेव दिवसाइ । तओ मए मरणमासन्न सुणिऊण

भणियं भयवं ! थेव-जीविओऽहं किं करेमि संपयं ? । संपत्तमणुकंपेण  
 गुरुणा वुत्तं वच्छ ! मा गच्छ खेयं । पडिवज्ज पव्वज्जं । जओ एगु-दिवसं पि  
 एसा सग्गापव्वग्गकारणं । तओऽहं पव्वतो दिक्खं । गुरुनिओगेण आगओ  
 एत्थ । सुक्कझाणानलेण दड्ड-कम्मिधणो पत्तो केवलं । एवं कहिअण कय-जोग-  
 निरोहो खविय-भवोवग्गाहि-कम्मो सिंहकेसरी गओ मोक्खं । कओ केवल-  
 सरीरस्स सुरेहिं सक्कारो । पडिवज्जा कुल-वइणा जसभद-सूरि-पासे पव्वज्जा ।  
 दमयंतीए भणिओ सूरि समावि देहि दिक्खं । सूरिणा भणियं भदे !  
 मुत्तव्वा तए नलेण सह भोगा । अओ नारिहसि तुमं दिक्खं । पहए पव्व-  
 याओ उत्तरिअण सूरि गओ तावसपुरं । एवं धरम-पसा मलिण-गत्ता सत्त-  
 संवच्छराइं ठिया गिरिगुहाए दमयंती । अत्रया आयन्नियं तीए जहा दम-  
 यंति ! दिट्ठो मए अनुग-प्पएसो तुहं पइ त्ति पहिय-वयणं । तओ समुप्पन्नपरि-  
 ओसा निग्गया गुहाओ सा । पहविआ वयणाणुसारेण । गया दूरं । पडिया  
 अरत्ते । नलं अपिच्छंती रोविउं पवत्ता । हा ! किं करेमि ? कत्थं वा जामि ?  
 त्ति विलवंती तं चेव गिरि-गुहं गंतुमारब्धा । दिट्ठा पसारिय-मुहोए भक्खिस्सा-  
 मित्ति भणंतीए रक्खसीए । तीए वि न सक्किया सील-प्पभावओ भक्खिउं ।  
 सुविण-दिट्ठं व्व तिरोहिया रक्खसी । अग्गओ गच्छंतीए तीए दिट्ठा निज्जला  
 नइ । पिवास-पिडियाए पण्ह-पहारेण सील-प्पभावओ उप्पाइयं तत्थ पाणियं ।  
 पाऊण तं पत्थिया पुरओ । परिस्संता वीसंती नग्गोह-तरु-तले । दिट्ठा सत्थ-  
 पुरिसेहिं । भणिया य भदे ! का तुमं देवि व्व दीससि ? । तीए वुत्तं  
 भाणुसी अहं सत्थ-परिउमहाअरत्ते संचरामि । दंसेहि मे तावसपुर-मग्गं । तेहिं  
 वुत्तं अम्हे पाणियाणयणत्थं इत्थागया । अत्थ-गिरि-मत्थय-त्थे अक्क न सक्केमो  
 ते मग्गं दंसिउं । जइ पुण अम्हेहिं सह आगच्छसि ता सत्थेण समं तुमं किं  
 पि पट्ठणं पराणेमो । गया सा तेहिं सह सत्थे । तत्थ दड्डूण धणदेव-सत्थ-वाहेण  
 पुच्छिया कासि तुमं ? । तीए वुत्तं वणिय-पुत्ती अहं पिडिहं पत्थिया  
 अरत्ते पसुत्ता परिउत्ता भणुणा । बंधवेहि व तुहं पुरिसेहिं सहागया । सत्थ-  
 वाहेण वुत्तं अहं अचलपुरं गच्छिस्सं ता तुमं पि आगच्छ वच्छे ! । पुष्कं  
 व पयत्तेण नइस्सं तुमं । तओ आरोविआ पहण-वाहणं सा । पत्थिओ सत्थ-  
 वाहो । आवासिओ विपुसिय-डुम-कुसुम-समुल्लसिय-पराग-पुजे गिरि-निकुंजे ।  
 निसाए सत्थिएण पडिज्जंतो पंच-नमोक्कारो सुओ दमयंतीए । तीए वुत्तो  
 सत्थवाहो जो नसुक्कारं पढइ सो सावओ साहगिओ मे, तं दड्डुमिच्छामि ।  
 २१६६६६६६

सो वि जणउ व्व वच्चल्लो त वेत्तूण तत्थेव गओ । दिट्ठो सावओ पडल्लिहिय  
तमाल-दल-नील जिण विंव वदतो । दमयतीए वि वदिय विंव । कय सावय  
वदणाए पुच्छिओ—भो ! कस्स तित्थयरस्स विवमेय ? । तेण सुत्त—सुण, धरणी-  
रमणी-भणी-कचीए कचीए नयरीए वत्थव्वो वाणिओऽह । तत्थ अन्नया नाण-  
सुत्तो धम्मसुत्तो नाम समागओ साह । वदिऊण पुच्छिओ सो मण कथा मे  
निव्वुड्ढ ? । तेण सुत्त—देव लोयाओ चूओ मिहिलापुरीए पसन्नचदो राया  
होऊण एगुणवीस तित्थयरस्स मल्लिनाहस्स पासे पडिवन्नसजमो सिज्झि-  
हिसि । तप्पमिह ससुपत्ता मे मल्लीनाहे भत्ती । पुज्जेमि पडिलिहियमेय  
मल्लिनाहस्स विव । तेण वि पुच्छियाए दमयतीए कहिओ निय-सुत्ततो । तेण  
सुत्त—जणओ व ते एस्स सत्थवाहो अह च भाया ता न कायव्वो तण खेओ ।  
पहाए पत्तो सत्थवाहो अचलपुर । तत्थ सुत्तूण दमयति गओ अन्नत्थ । एसा  
तिसिया पविट्ठा नगर-वावीए । जल-देवय व्व दिट्ठा इत्थीहि ।

तीए य वाम-चलणो गहिओ गोहाड सलिल तीरमि ।

निय-जाइ-त्तगम-कए दुक्खे दुक्खे वुव एह ॥

तीए पडिओ नमोकारो । तप्पभावओ सुखो पाओ गोहाए । सा पर्यं  
पाऊण निग्गया वावीओ । निसन्ना विसन्न-भणा वावी-त्तडे । तत्थत्थि रिउ-  
पन्नगं सुपत्तो रिउपत्तो राया । तस्स चट्ठजल-जसा चदजसा देवी । तीए  
दासीहि दिट्ठा दमयती । अचत्त-सुदरि त्ति विम्भियाहि ताहि कहिया देवीए ।  
तीए वि आणाविया अप्पणो पासे । दट्ठूण दमयति, अहो ! महुरिमा स्वस्स  
त्ति भणतीए आलिंगिया गाढ । दमयती विनिवडिया चलणेसु देवीए । भणिया  
य—भेदे ! कासि तुम ? । वणिय-पुत्ती भत्तुणा अह अरन्ने चत्त त्ति कहिय  
तीए । देवीए सुत्त—पुत्ति व्व चदवई निचिता चिट्ठ मह घरे । देवी वि पुर-परि-  
सरे पइदिण दीणाणाहाईण दयावए दाण । अन्नया दमयतीए भणिया देवी—  
जइ पुण मे भत्ता भोयणत्थ इत्थागच्छेज्ज ता अह देमि दाण-सालाए दाण ।  
निउत्ता सा देवीए । दइय दट्ठ मणा देइ दाण । पुच्छए अत्थि-जण किमेरिस्स-  
स्वो पुरिसो दिट्ठो तुव्वेहिं त्ति । अन्न दिणे दाण साला ठिया पिच्छए तलारेहिं  
निज्जत वड चोर । पुच्छए सा तलारे—किमिभिणा विणासिय ? त्ति । तेहिं  
कहिय चदवईए रयण करडिया हरिया अणेण, ता हणिज्जइ एस्सो । चोरो वि  
दत्त-गहियगुली नमिऊण दमयति भणइ—देवि ! मिह्लावेहि म तुह सरणमा-  
गओऽह । दयावतीए दमयतीए कथा सील सावणा । सील-प्पभावेण तुहा



तकरोस्स बंधा । विरलीहूआ तलारा । इमं वुत्तंतं सोऊण समागओ तत्थ राया  
 भणइ दमयंतिं वच्छे ! किमेयमजुत्तं कयं तुमए ? । नहि तकरो रविखडं  
 जुजइ । जओ रायधम्मो इमो, जं दुट्ठ-निग्गहो सिट्ठ-पालणं च । जइ पुण  
 इमं न कीरइ तां सव्वत्थ अव्ववत्थाए मच्छ-संतिओ नाओ पयइइ । दमयंतीए  
 विन्नत्तं देव ! दया-पर-वस-भणाए मए एवं कयं तां खमियव्वो मे इमो  
 अवराहो । जओ दुट्ठ-रोगो व्व इमस्स पीडा संकंता मे मणे । तओ मुक्को  
 तकरो रक्षा । सो वि तुमं मे भाय त्ति जंपंतो पइदिणं पणमेइ दमयंतिं । अन्नया  
 पुच्छिओ सो तीए को तुमं ?, कत्तो वा आगओऽसि ? । तेण कहियं- अहं  
 तावसपुर-वासिणो वसंत-सत्थ-वाहस्स पिंगलो नाम दासो । जूयाइ-वसणास-  
 तेण मए वसंत-सत्थ-वाहस्स चेव भवणे खत्तं खणिऊण अवहरियं सार-दव्वं ।

धि तूण तं स-हत्थे पाण-भएणं पहे पलायंतो ।

चोरेहिं लुंदिओ कितियं व कुसलं कुसीलाण ॥

इह आगंतूण मए पारब्बो सेविडं इमो राया ।

दट्ठुं चंदवेईए आहरण-करंडियं कहवि ॥

चलियं-मह चित्तेणं तग्गहण-मणोरहो ससुप्पन्नो ।

पाएण कुपुरिसाणं न सहावो अन्नहा होइ ॥

तं धित्तुं निक्खंतो पावरिय-तणू पडेण विउलेण ।

चोरो न्नि लक्खिओऽहं इंगिय-कुसलेण नरवइणा ॥

रायाएसेण बद्धो तलारेहिं अहं । वहत्थं निज्जंतेण मए दिट्ठा तुमं । पच्च-  
 विमजाणिऊण पवन्नाऽसि सरणं । मोइओ म्हि तुमए । किंच तावसपुराओ  
 निग्गयाए तुमए मुक्क-भोयणो वसंत-सत्थ-वाहो ठिओ सत्त-रत्तं । जसमह-  
 सूरिणा सेस-जणेण य बुज्झविओ सुत्तो अट्ठम-दिणे । कयाइ पहाण-पाहुडं  
 धित्तूण गओ सत्थ-वाहो कूवरं दट्ठुं । तेणावि तुट्ठेण दिशं इमस्स छत्तादि-  
 लंछियं तावसपुर-पहुत्तणं । सो वि तूर-रवाऊरिय-दियंतरो आगओ तावस-  
 पुरं । पालए तत्थ रज्जं । दमयंतीए य पाव-पव्वय-वज्जं पवज्जं गहाविओ  
 पिंगलो ।

अन्नया आयन्नियं भीमेण । जहा जूए जिणिऊण नलं अलंकरियं कूवरेण  
 रज्जं । दमयंतिं धित्तूण पविट्ठो नलो महाडविं । न जाणिज्जइ कत्थ वि किं  
 जीवइ ? मओ वा ? । तं सोऊण घोरंसु-सलिल-सिचंत-थण-भरा परुत्ता पुप्फ-  
 दंती । पेसिओ भीमेण तेसिं गवेसणत्थं । पहु-कज्ज-करण-पडुओ हरिमित्तो

नाम वड्डओ । कमेण पत्तो अचलपुरे रिउपन्नस्स रत्तो पास । पुच्छिओ चद-  
जसा-देवीए कुसल मम वहिणीए पुप्फदतीए ? । वड्डएण वुत्त—निच्च पि  
कुसल देवीए । किंतु नल-दमयती-रज्ज-भस्स-सवणाओ सजाओ देवीए महतो  
चित्त-सत्तावो । चदजसाए वुत्त—किं भणिसि ? त्ति । वड्डएण कहिओ मूलाओ  
नल-जूय वुत्ततो । तओ चदजस खति दट्ठ पुरुत्तो राय लोओ । सव्व सोय-  
निम्मर पिच्छिऊण छुहा-पीडिओ वड्डओ गओ दाण-साल । निविट्ठो तत्थ  
भोयणत्थ । दाणाहिगारिणि दमयति उवलक्खिऊण समुप्पन्न-परिओसो पणओ  
सो । देवि ! गिम्हे वीरुहाए व्व का एसा ते अपमत्त्या अवत्था ? दिट्ठिया  
दिट्ठासि जीवती । सपय कुसल सम्भेसि । एव जपिऊण वीसरिय-छुहा-डुक्खो  
गओ चंदजसा-समीव । भणियमणेण उद्धाविज्जसि, अत्थि ते दाणसालाए  
दमयती । त सोऊण आगया तत्थ चदजसा । तीए आलिगिया गाढ दमयती ।  
भणिय च—धिद्धी म जीए इयर-जण-विलक्खणेहिं सामुद्धिय-लक्खणेहिं  
अक्खियावि नोवलक्खिया तुम । वच्छे ! वच्छलावि अह अत्ताण गोविऊण  
किं वचिया तुमए ? । का वा ते लज्जा ममतिए ? । कहेहि किं तुमए मुक्को-  
नलो ? नलेण वा मुक्कासि ? । नूण नलेण मुक्का तुम । तुम पि जइ वसण वडिय  
पड परिचयसि ता धुव रवी अवर-दिसाए उग्गमेज्जा । हा नल ! न लज्जे  
शुण-सचय चयतो एय ? किं ते कुलोचियमिण ? । गिण्हामि ते दुक्ख ।  
किज्जामि उयारण । खमेसु मे अवराट्ठ नोवलक्खियासि । कत्थ वा कुरिय-  
कति-निलओ ते भाल-तिलओ । तओ निय-निट्ठीवणेण चदजसाए परामुट्ठ  
भाल-वट्ठ दमयतीए ।

अको व्व मेह-मुक्को सुवन्न-पिडो व्व अनल-उत्तिन्नो ।  
दमयतीए भाले तिलओ तो कुरिउमारद्धो ॥  
अह देवयाइ पडिम व्व ण्हाविया निय करेहि देवीए ।  
पवरसुयाइ परिहायिऊण नीया निव-समीवे ॥  
चदजसा दमयती य दोवि रत्तो सहाइ उवविट्ठा ।  
तंमि समयमि सूरु सुवण-पईवो गओ अत्थ ॥  
तिमिरेण कज्जलेण व भायण गयण-मडल भरिय ।  
तह्वि न राय-सहाए वियभिओ तिमिर-लेसो वि ॥  
तो रत्ता वागरिय अत्थनिओ नणु रवी न इह दीवो ।  
अत्थि न वा जलणो ता किमेस एव विट्ठुज्जोओ ? ॥

तओ देवीए दंसिओ सहजो पहा-पुंज-निलओ दमयंतीए भाल-तिलओ ।  
 कोउगेण रत्ना निय-करेण पिहिओ । तओ गिरि-बुहूँ व तिमिर-निम्भरा जाया  
 राय-सहा । ओसारिअण पाणिं पुच्छिया रत्ना रज्ज-भंसाइ-वत्तं । ओणय-सुहीए  
 रुयंतीए तीए कहिया सव्वावि सा । रत्नावि निय-उत्तरिजेण नयणाइं परा-  
 सुसंतेण भणियं पुत्ति ! मा रुयलु । सुरासुरेसु वि पव्वइ विही । एत्थंतरे  
 तरणि-कर-णि[कर]तेय-प्पसरेण अमरेण परिसाए आगंतूण कयंजलिणा भणिया  
 दमयंती अहं तुहाएसेण पिंगलो चोरो चारित्तं धित्तूण विहरंतो गओ ताव-  
 सपुरं । तत्थ ससाणे ठिओ पडिमाए । चिधानलेण डज्झंतो धम्म-उज्झाण-परो  
 परमेद्धि-मंतं सुमरंतो पुव्व-पावाइं गरहंतो गओ पंचतां । संजाओ पहा-पसर-भा-  
 सुरो सुरो । अवहिणा सुणिय-पुव्व-भवो जीविय-रक्खणेण पव्वज्जा-पडिवज्जा-  
 वणेण उवगारिणिं तुमं द्दुमागओ । ता चिरं नंद तुमं ति । तओ सत्त कणय-  
 कोडीओ वरिसिअण तिरोहिओ देवो । एवं देवेण दंसियं सुकय-फलं पचक्खं  
 पिकखंतो पवन्नो रिउवन्नो जिणधम्मो । समए विव्रत्तो वडुएण एसो देव !  
 विसज्जेह दमयंतिं पिइ-हरं । चंदजसाए वि वुत्तं एवं होउ ति । तओ रिउ-  
 वन्नेण रत्ना विसज्जिया चउरंग-बल-कलिया चलिया दमयंती । तं आगच्छंतिं  
 सोअण सिणेह-तंतु-संदाणिओ निग्गओ पुप्फदंतीए समं संसुहो भीम-भूवई ।  
 जणणि-जणए द्दूण तुइ-चित्ता सुत्तूण वाहणं निवडिया पाएसु तेसिं दमयंती ।

ताण धणुक्कंठाणं चिराओ मिलियाण नयण-नीरेण ।

निवडंतेण सभंता महीयले कदमं जायं ॥

जउण व्व जणहु-कन्नं जणणिं आलिं गिअण दमयंती ।

लग्गूण जणणि-कंठे विसुक्क-कंठे चिरं रुयइ ॥

तो वयण-पंकथाइं जलेण पक्खालिअण विमलेण ।

अखिलं पि सुक्ख-दुक्खं परोप्परं जंपियं तेहिं ॥

अह भणइ पुप्फदंती अंकं आरोविअण दमयंतिं ।

दिट्ठासि जं जियंती तं सुकयं जग्गए अम्ह ॥

अम्ह धरे अच्छंती सुहेण पिच्छिहिसि निय-पइं वच्छे ! ।

चिरकालाउ वि पावइ भदाइं जणो हि जीवंतो ॥

तुट्ठेण रत्ना दिज्जाइं बडुयस्स गाल-पंच-सयाइं । नगरे गंतूण दमयंती आ-  
 गय ति सत्त दिणाणि कया विसेसओ देव-गुरु-पूया । अट्ठम-दिणे भणिया  
 दमयंती तहा करिस्सं जहा सिग्घं ते नल-संगमो भविस्सइ ति ।

तथा य दमयति सुतूण रत्ने परिभ्रमतेण नलेण दिट्ठो वण-निगुजाओ सजाओ धूमो । जो भमर-माला-सामलो उड्डु वड्डुतो गिरि व्व अच्छिन्न-प-  
क्खो अतरिक्खे रिक्खतो लम्बिज्जइ । निमेस-मित्तेण जो कुरत-जाला-क-  
रालो जलहरो व्व महीयल्लुच्छलिय-विज्जु-पुज-पिंजरो नज्जइ । तओ पसरिय-  
डज्झत-वस-तडयडारवो विविह-सावयक्कद-भेरवो कय-डुमोवद्वो पलित्तो  
द्वो । तत्थ इमखागु-कुल-कमल-मत्तड-मटल नल । रक्ख मम ति सद्धो सुओ  
नलेण । निष्कारण-करुणा-पहाणत्तणेण सदाणुसारओ वचतेण दिट्ठो 'रक्ख रक्ख'  
त्ति भणतो वणभ्रमते सुयगमो । कह मे नाम कुल वा वियाणं इमो ? कह  
वा सप्पस्स माणुसी भास ? त्ति, विम्बिय-सित्त-चित्तेण तस्स कट्टणत्थे खित्त-  
सुत्तरिज्ज । त च भूविलग्ग वेढिय निय-भोगेण भोगिणा । रज्जु व्व कूवाउ  
कट्टिज्जण वण-दवाविसए पएसे पन्नग सुत्तुकामो तेण डक्को करे नलो । त भू-  
यग भूयले खिविज्जण भणिय नलेण—साह कय कयलुणा तुमए ज ममोवगा-  
रिणो एवमुवगारिय । सच्च खु एय जो खीर पाण्ड सो वि डसिज्जड तुड जाड-  
ए । एवमुल्लवतस्स नलस्स विसप्पतेण सप्प-वित्तेण सजीव चाव व जाय खु-  
ज्ज सरीर । पिसाओ व्व कविल्ल-केसो करहो व्व लवोट्ठो रको व्व सुट्टम पाणि-  
पाओ गणवड व्व लवोयरो सपन्नो नलो । वीमच्छ-तव्वगत अत्ताण पिच्छि-  
ज्जण चित्तिय नलेण—अहो ! इमिणा रूवेण मुहा मे जीविय, ता परलोओवया-  
रिणि पव्वज्ज पव्वज्जामि । एव चित्ता-पवन्नस्स नलस्स पन्नगो सपत्तो पसरत पहा-  
मडलो लसत-मणि-कुडलो सुरो । भणिय अणेण—परिचय विसाय, तुह पिया  
अह निसहो । तथा तुह रज्ज दाज्जण पडिवन्न-पव्वज्जो मरिज्जण समु-प्पन्नो वम-  
लोए देवो । अवहिनाणेण सुणिया मए इमा ते अवत्था । अओ मए मायाए  
भूयग-रूव काज्जण खयन्वार-क्खेवो व्व दुदसा-पटियस्स ते सरीरे विरइय वि-  
रूवत्तण, त च कट्ट-ओसह-पाण व उवगारग ति चित्तियव्व तए । जओ किं-  
करीकया तुमए सव्वे वि रायाणो ते विरूवत्तणेण अणुवल्लम्बिज्ज तुम नोवद-  
विस्सति । पव्वज्जा-मणोरह पि सपय मा करेसु, जज्ज वि सुत्तव्वा तित्तिया  
तुमए मही । अह चेव चारित्त-पडिवत्ति-समय ते कहिस्स, तहा गिण्हेसु विह-  
मेय रयण करडय च धरेसु जत्तेण । जया य सरूवमप्पणो इच्छसि तथा फो-  
डेज्ज विह पेच्छिहिसि तस्स मज्झे देवदूसाइ, उधाडिज्ज रयण-करडय तत्थ  
पलोइहिसि हार-प्पमुहाहरणाइ । तेहि देवदूसेहि आहरणेहि य परिहिएहि  
पाविहिसि तक्खणेण निय-रूव । नलेण पुच्छिओ देवो दमयतीए वुत्तत । सई-

तण-पहाणो कहिओ तेण सव्वो । भणिओ देवेण नलो- किमेवं अरण्णे परि-  
 व्वममसि ? पराणेमि तुमं तत्थ, जत्थ गंतुमिच्छसि । नलेण वुत्तं सुंसुमा-  
 रपुरे पराणेषु मं । तओ तहा काऊण देवो गओ सुरलोयं । नलो वि तन्नग-  
 रुज्जाण-भूत्सणे जिण-भवणे पणमिऊण नमिनाहं पत्तो सुंसुमार-पुर-दुवारं ।  
 तत्थ उम्भूलियालाणक्खंभो पवण-फरिसे वि धूणिचात्सणो उवरि संचरंते स-  
 कुंते वि करेण कडुंतो भंजंतो तरुवणं वियरिओ मत्त-हत्थी । तत्थ दहिवत्तेण  
 रत्ता पायारमारुहिऊण भणियं जो एयं मत्त-कुंजरं वसीकरेइ तस्स जं मग्गियं  
 संपयच्छामि । नलखुज्जेण वुत्तं- कत्थ सो मत्त-मयगलो जेण अहं वसीक-  
 रेमि । एवं भणंतस्स खुज्जस्स धणो व्व गजंतो तं पएसमागओ गओ । जवेण  
 तं पइ पहाविओ खुज्जो । करि-कराधाय-वंचण-कुसलेण अग्गओ पच्छओ  
 पासओ य संचरंतेण तेण नीओ परिस्समं करी । गरुडो व्व उप्पइऊण आस्-  
 ढो तस्स खंवे । पुव्वासणे ठाऊण कलावे खिविऊण चलणे आहओ कुंभत्यले  
 चवेडाए । कर-कलियंकुसेण वाहीओ करी खुज्जेण । उग्गुटो जयजयारवो  
 जणेण । दिशं रत्ता सुवण्ण-सिंखलं । वसं नेऊण नीओ नलेण आलाण-क्खंभं  
 वारणो । तओ उत्तरिऊण अकथ-पणाओ दहिवत्तस्स रत्तो आसत्ते निसत्तो नलो ।  
 रत्ता भणिओ भो खुज्ज ! अत्थि हत्थि-सिक्खा-विक्खणं किमन्नं पि वि-  
 ज्ञाणं ते ? । खुज्जेण भणियं किमन्नं कहेमि, जइ सूरियपागं रसवइं दट्ट-  
 मिच्छसि, ता करेमि । तओ रत्ता गंतूण गेहं खुज्जस्स समप्पियं मुग्ग-तंदू-  
 ल-साग-वेसवार-प्पमुहं । सूरतवे थालीओ मुत्तूण सूरविज्जं सरंतेण खुज्जेण  
 कथा दिव्वा रसवइं । कप्प-रूक्ख-दिशं पिव मणुन्नं तं रसवइं सुत्तो सपरिवारो  
 राया । जंपियं रत्ता अहो ! रसवइंए पाग-पगरिसो, अहो ! रस-भहुरिमा,  
 अहो ! विसेस-पेसलया, अहो ! सन्विदि-उवयारित्तणं । एरिसं रसवइं नलो  
 चेव जाणइ तओ नलं सेवंतस्स मे परिचिया चिरं एसा । ता किं तुमं नलो सि  
 खुज्ज !, नवा विरूवो एरिसो नलो, कहं वा जोयण-सय-दुगंतरियस्स तस्सा-  
 गमो ? कत्तो वा अरहद्धसामिणो तस्स एगागित्तणं ? । तओ तुट्ठेण रत्ता दि-  
 नाइ खुज्जस्स वत्थालंकरणाइं टंक-लक्खं गामाणं च पंचसथाइं । से सव्वंपि  
 गहियं खुज्जेण । न गहियाइं गामाण पंचसथाइं । रत्ता वुत्तो खुज्जो किमन्नं पि  
 किंचि ते दिज्जउ ? । खुज्जेण जंपियं जइ एवं पारच्छिं मज्जं च नियरज्जेसु निवा-  
 रेसु । रत्तावि तव्वयण-बहुमाणओ तहेव कयं । अन्नया रत्ता पुच्छिओ खुज्जो  
 को तुमं ? कत्तो वा आगओ ? खुज्जेण जंपियं कोसलाए नलरायस्स सूय-

चारो हुडिओ नामाह । तस्स पासे सिक्खिआओ कलाओ । नलो कृवरण वधु-  
णा जिणिओ रज्ज, दमयति धित्ठण पवन्नो अरत्त । विचन्नो तत्थेव नलो । तओ  
अह आगओ तुह समीव, न उण अंगुणानुणो कवड-कवस्स कृवरस्स पासे ठिओ ।

तो दहिवन्न-नरिंदो सोऊण नलस्स मरण-वुत्तत ।

त सोय सपत्तो पारिज्जड जो न कहिउ पि ॥

दमयती पिउ पासे दहिवन्न-निवेण अन्नया दूओ ।

केणावि कारणेण पट्टविओ मित्त-वित्तीण ॥

भीमेण सक्कारिओ दूओ । क्यावि पत्थावे पत्थिवस्स पुरओ जपिय  
दूएण—मम सामिणो समीवे नलस्स सूयकारो अत्थि, नलोवणसओ सो सुणड  
सुरपाग रसवड । त सोऊण दमयतीए जपिओ पिया । ताया पणिहि पेसिऊण  
जाणाहि, केरिसो सूयकारो । नल विणा न थाणड सुरपाय रसवड । जड पुण  
गोवियप्पा नलो चेव हविज एसो ।

तो सामि-ऊण कुसलो कुसलो नामेण पेसिओ विप्पो ।

दहिवन्न-सूयकारस्स सूय-जाणण-कण रत्ता ॥

सो सुसुमारनयरे पत्तो सुह-सउण-दुगुणि-उच्छाहो ।

खुज्ज दट्ठ तस्सतिए निरुत्तो विसन्नो अ ॥

कुसलो चित्तेइ इम कत्थ नलो कत्थ खुज्जओ एसो ।

ज मेरु-सरिसवाण अतरमेसि पि त चेव ॥

तओ चित्ते किं पि सपहारिऊण कुसलो दुहय गाएड—

निदुक्क निक्खिउ काउरिसु एकु जि नल न हु भति ।

मुक्क महासई जेण विणि निसि सुत्ती दमयती ॥

त पुणो पुणो गिज्जमाण सोऊण दमयति समरतो गलतसुजलो पन्नो  
नलो । ' किं थयसि त्ति ? ' पुच्छिओ कुसलेण । खुज्जेण जपिय कणरस-  
सगय गीयं ते सुणिऊण खामि । खुज्जेण पुच्छिओ सो ईहियत्वा नल-जूयाओ  
आर०म विट्ठमाए दमयती-गमण पज्जता कहिया कहा कुसलेण । पुणो वि वुत्त  
विप्पेण—खुज्ज ! दहिवन्नस्स रत्तो दूएण भीमरायस्स अंगओ सुरपाग-सूयकारो  
ति कहिओ तुम । सुरपाग-पचलो नलो चेव त्ति चिततीए दमयतीए जणयम-  
व्मत्थिऊण पेसिओ अह ते दसणत्थ । तुम दट्ठण चितिय मण—कत्थ अच्च-  
त्थममणुज्जो खुज्जो, कत्थ वा सव्वगोवग-पेसलो नलो, कत्थ कवलिय-तिमि-  
कुटवगो वगो, कत्थ वा कय जणाणदो चदो । तदा ममागच्छतस्स समुहो

सउण-संधाओ संजाओ सो वि निष्फलो, जं तुमं न होसि नलो । दमयंती-  
पिगा-परवसेण खुज्जेण नीओ निथ-गेहं विप्पो ।

जओ

जत्थ जणो वसइ पिओ तीए दिसाए समागओ संतो ।

काओ वि कुणइ हरिसं किं पुण पिथ-पेसिओ पुरिसो ॥

महासईए दमयंतीए महापुरिसस्स नलस्स य कहंतस्स ते किं सागयं  
कीरउ त्ति वुत्तूणकया भोयणाइ-पडिवत्ती । दिन्नं दहिवन्न-दिन्नं आहरणं । तओ  
पत्तो कुसलो कुसलेण कुंडिणपुरं । कहिओ भीमस्स मत्त-करि-वसीकरण-मूलो  
सव्वो खुज्ज-वुत्तंतो । दमयंतीए वुत्तं ताय ! नूणं नलो सो, किंतु केणावि  
आहारदोसेण कम्मदोसेण वा विरूवो जाओ ।

करि-सिक्खा-कुसलत्तं, सूरियपागस्स करण-सामथ्यं ।

अचञ्चुयं च दाणं नलं विणा नत्थि अन्नत्थ ॥

ताय ! केणावि उवाएण तं खुज्जं इहाणेषु, जेण तं सयं परिवेमेमि ।  
भीमेण वुत्तं पुत्ति ! अलियं सयंवरं पारंभेमि, हक्कारेमि दहिवन्नं । दहिवन्नो  
पुव्वं पि ते लुद्धो आसि, परंतुअए नलो वरिओ । ता एण्हि तुह सयंवरं सुणि-  
ऊण सिग्घमागमिस्सइ सो । तेण सह खुज्जो वि । जइ सो नलो ता तुमं अन्नस्स  
दिज्जंति न सहिस्सइ । तहा तुरय-हिययन्नू नलो अत्थि, जइ सो खुज्जो नलो ता  
रह-तुरय-पेरणेण जाणियव्वो नलो त्ति । नलस्स पेरंतस्स पवण-तुल्ल-रया तुरया  
हवन्ति । आसन्नं दिवसं कहिस्सं । जइ तत्थ आगमिस्सइ खुज्जो वेगेण सो नलो  
नूणं । अन्नो वि थी-परिभवं न सहइ किं पुण नल-नरिदो । पेसिओ भीमेण  
दहिवन्नस्स दूओ, कहिओ तेण चित्त-सुद्ध-पंचमीए दमयंती-सयंवरो । चित्तियं  
दहिवन्नेण अहिलसणीया मे दमयंती, परं दूर-देसे सा, पञ्चूसे पंचमी, न तीरइ  
तत्थ गंतुं, ता किं करेमि त्ति मीणो व्व थोय-जले पत्तो अरइ दहिवन्नो । खुज्जेण  
चित्तियं दमयंती महासई न पुरिसंतरमिच्छइ, इच्छेज्ज वा तहावि मइ विज्ज-  
माणे को गिण्हेज्ज तं । ता तत्थ दहिवन्नं छहिं पहरेहिं नेमि, जेण अणेण सह  
ममावि पसंगेण दंसणं होइ । खुज्जेण वुत्तो दहिवन्नो किं तमासि तुमं ? कहेहि  
कारणं । नहि अकहिय-रोगस्स रोगिणो चिगिच्छा कीरइ । रत्ता वुत्तं संपन्नो  
कय-सुरपुर-पवेस-मंगलो नलो, पुणो वि दमयंती संपयं सयंवरं करिराइ,  
अत्थिमे दमयंतीए अहिलासो, दूरे विदग्धा, छवेव पहरा अंतरे, वहुय-दिवसेहिं  
आगओ दूओ, अहं पुण कहं इत्तिएण कालेण वच्चिस्सामि ? त्ति चिंताएन पावे-

मि निवुइ । खुज्जेण वुत्त—जच्च तुरय-जुत्तं अप्पेहि मे रह, जेण पच्चूसे तत्थ तुम नेमि । न सामन्न-पुरिसो एसो कितु खेयरो सुरो व त्ति चित्तिज्जण समप्पिओ जटुत्त-रहो रत्ता । त काऊण पग्गुण भणिओ नलेण दहिवन्नो—आरोह रह ।

राया थइयाइत्तो छत्तथरो दुत्ति चामरकरो य ।

आरूढा तमि रहे पंच इमे, खुज्जओ छट्ठओ ॥

त विल्ल च करड च कडियडे वधियज्ज वत्थेण ।

कय-देव-गुरु-सुभरणो तुरगमे खेडए खुज्जो ॥

हय-हियय-जाणएण नलेण चोइज्जमाण-वर-तुरओ ।

गतु रहो पयट्ठो पट्टु-चित्तेण विमाण व ॥

अह दहिवन्नस्स पडो पडिओ रह वेग-पवण-उड्डुओ ।

तेण परिओस-चसओ नलस्स ओयारण व कओ ॥

दहिवन्नेण कहियमेय खुज्जस्स, हसिज्जण भणिय खुज्जेण कत्थ पत्थिव । अत्थि ते पडो ? पड-पडणाओ पचवीस जोयणाइ आगओ रहो । किंच भज्झिमा इमे तुरया, जइ पुण उत्तमा हवेज्ज, ता इत्तिएण कालेण चोइ-ज्जमाणा वर-पचास-जोयणाइ रहो आगच्छेज्जा । दहिवन्नेण अक्खल खक्ख पिक्खिज्जण अक्खिध—इत्थ अक्खे जत्तियाइ फलाइ चिट्ठति अगणतो वि तेसि सल जाणेमि अह, नियत्ततो ते कोउग दसिस्स । खुज्जएण भणिय—मए सारहिंमि मा वीहेसु कालक्खेवाओ । एग-मुट्ठि-प्पहारेण पाडेमि सच्चाइ फलाइ तुह पुरओ । रत्ता वुत्तं—पेच्छ अच्छेर, पाडेहि तुम, चिट्ठति अट्ठारस-सहस्साइ फलाण । तओ मुट्ठि-धाएण पाडियाइ ताइ खुज्जेण । गणियाइ दहिवन्नेण, जाव तित्थियाइ चेव । दित्ता दहिवन्नस्स पत्थिएण तुरय-हियय-विज्जा खुज्जेण । गहिया दहिवन्नाओ फल-सखा-विज्जा । पहाए कुडिणपुरासन्ने पत्तो रहो विधसिय-वयण कमलो सपन्नो दहिवन्नो । एत्थतरे रयणी-विरामे दंभयतीए दिट्ठो सुविणओ । कहिओ विहि-पुव्व पिउणो । जहा—दिट्ठा मए निवुइ-देवी जाणेयती इत्थ गयणे कोसलुज्जाण । देवी-वयणेण पुप्फ-फल-कलिय आरूढा अह चूय पायव । मम हत्थे समप्पिय पहाण-पउम देवीए । पडिओ पुव्वारूढो झत्ति विहगमो । भीमेण वुत्त—पुत्ति ! सोहणो सुविणो । निवुइ-देवी ते पुन्न-रासी-जग्गिओ । कोसलुज्जाण कोसला रज्ज-लाभ कर । भायदारोहण नल-सगम-कारण । पुव्वारूढ-विहगम-पडण कूवरस्स रज्जम्भसो । पच्चूसे दिट्ठो त्ति अज्जेव ते मिलिस्सइ नलो । तथाणि चेव पत्तो पुरदार दहिवन्नो । कहिओ मग-



लाभिहाण-पुरिसेण भीमस्स । इत्ति आगंतूण मित्तो व्व परिरंभिओ भीमेण ।  
 समप्पिओ पवरावासो । भोयणाइ-पडिवत्ति काऊण भणिओ भीमेण अत्थि  
 ते सूरपाग-सूवयारो, तं दंसेहि मे । आइदो दहिवन्नेण खुज्जो रसवइ-करणत्थं ।  
 तेण विं कप्प-रुक्खेणेव तक्खणे कथा रसवई, दहिवन्नोवरोहेण भुत्तो भीमो  
 सपरिवारो तं रसवई । तस्सासाय-परिक्खणत्थं तम्मत्त-भरियं थालं आणावि-  
 ऊण भुत्तं दमयंतीए । रसासायणाउ य निच्छियं खुज्जो नलो त्ति । भणियं च  
 तीए पुवं नाणनिहिणा गुरुणा अक्खियं मे, नलं विणा सूरपागं अन्नो नयाणइ  
 भारहे । ता नूणं नलो चेव एसो । जं पुण खुज्जो तत्थ केणावि कारणेण होयवं ।  
 नलस्स एक्का परिक्खा रसवई, अन्ना वि अत्थि । नलंगुलीए वि फरिसिया अहं  
 पुलयालंकिया होमि । ता अंगुलीए फरिसेउ मं खुज्जो । जइ पुण इभावि प-  
 रिक्खा मिलइ, तओ खुज्जो पुच्छिओ किं तुमं नलो ? तेण वुत्तं कत्थ वित्थि-  
 न्न-वच्छत्थलो नलो, कत्थाहं जण-नयण-दुक्खुज्जओ खुज्जओ । तइ वि गाढो-  
 वरोहेण तेण फरिसियं दमयंतीए वच्छत्थलं अंगुलीए । तित्तिएणावि अंगुली-  
 फरिसेणावि हियय-हरिसुक्करिसेण कक्कोडयं व जायं उक्कट्ठयं दमयंतीए देहं ।  
 तथा सुत्ता अहं तुमए सुक्का, संपयं पाणनाह ! दिट्ठो सि, कहिं वचसि ? त्ति भणंतीए  
 तीए नीओ नलो भवणव्भंत्तरं । अव्वत्थिओ पयासेसु सरूवं । तओ बिह्वा-  
 ओ करंडाओ य वत्थालंकरणाइं परिहिऊण जाओ सरूवत्थो नलो । तं दट्ठूण  
 तुडचित्ता दमयंती वल्लिं व्व पायवं सव्वंगमालिंगए गाढं । भीमेणावि नलो ना-  
 ऊण निवेसिओ निय-सिंहासणे । सामी तुमं, ता सभाइस्स किं करेमि ? त्ति भणं-  
 तो ठिओ पुरओ कयंजली भीमो । दहिवन्नेण विन्नत्तो नलो । नाहो वि तुमं जं  
 अन्नाणओ अणुचियं आणत्तो सि, तं खमेसु मे । दमयंतीए हक्काराविओ चं-  
 दजसा-समेओ समागओ रिउपन्नो राया । तहा तावसपुर-पहू वसंत-सिरिसे-  
 हरो । कथा तेसिं पडिवत्ती भीमेण । अन्नया सव्वेसिं पि भीमसहाए ठियाणं  
 पत्तो पहाए पहा-पसर-डामरो अमरो । कयंजलिणा भणिया तेण दमयंती अहं  
 खु तावसवई, तुमए पडिवोहिओ, जिणधम्मा-प्पभावेण मरिऊण सोहम्मे सूरु  
 संजाओ त्ति । सत्त कणय-कोडीओ वरिसिऊण गओ सट्ठाणं । भीम-रिउपन्न-  
 दहिवन्न-वसंत-प्पमुहेहिं महीनाहेहिं मिलिऊण रज्जे अहिसित्तो नलो । नलाए-  
 सेण मेलियाइं तेहिं निय-निय-वलाइं । तेहिं परिगओ गज्जंत-गरूथ-मयगलो  
 तुरय-खुर-पखय-खोणी-रेणु-रुद्ध-नहयलो रह-चक्क-चिक्कार-उक्कंपियारि-चक्क-  
 कन्न-जुयलो नलो संपत्तो कोसलापुरिं । दूयं पेसिऊण कहावियं कूवरस्सा, जओ

तुह दसगत्यमागओ नलो, पत्तो अउज्झाए परिसरे । समागय सुणिऊण नल  
अनलालिगिओ व्व जाओ महत्त-सत्ताव-कवलिय कलेवरो कूवरो ।

वुत्तो नलेण एसो द्य-मुहेण— मए सम जुज्झ ।

होउ मह तुज्झ लच्छी मह लच्छी वा हवह तुज्झ ॥

अह कूवरेण पुणरवि पारब्ब जुज्झ-भीरुणा जूय ।

सो सुकयमसलेण नलेण हाराविओ सव्व ॥

कूरो वि कूवरो सो मम लहु-वधु त्ति कोव-रहिण ।

गुण-निम्मलेण विहिओ नलेण पुत्त व्व जुवराओ ॥

लहिऊण निय रज्ज दमयती-सजुओ नलो राया ।

उक्कठिओ नमसइ अउज्झ-नयरी-जिणहराइ ॥

कय-विविह-पाहुडेहि नलो नरिदेहि नमिय-पय-कमलो ।

कुणाइ भरह-रज्ज वरिस-सहस्साइ-वहुयाइ ॥

अन्न-दिणे सम्माओ निसह-सुरो तेय-भासुरो पत्तो ।

विसय-सुह-सेवणारम-विम्मल भणेइ नलमेव ॥

रागाइ तकरेहि लुटिज्जत विवेय सव्वस्स ।

जो अप्पणो वि रक्खसि न तुम सो होसि पुरिसो कि ? ॥

पव्वज्जा-समय ते कहिस्समिति जपिय मए पुव्व ।

ता सपइ माणुस-जम्म-डुम-फल सजम गिण्ह ॥

इय जपिऊण देवो तिरोहिओ, अह समागओ तत्तय ।

जिणमहो नाम गुरू विमलावहिनाण रयण-निही ॥

तो गतु दमयती-सहिण नलेण वदिओ एसो ।

तह उवविसिउ पुरओ पजलिणा पुच्छिओ एव ॥

कि पुव्व भवे भयव ! अम्हेहि कय जमेरिस रज्ज ।

लङ्कूण हारिय अह पुणो वि लक्क समग पि ॥

गुरुणा भणिय सुण सोम ! अत्थि एत्थेव जवुदीवमि ।

भारहवासे अट्ठावयस्स गिरिणो समीवमि ॥

निच अदिट्ठ-पर-चक्क सगर अत्थि सगर नगर ।

तत्थासि विहिय-दिसि-रमणि-कम्मणो मम्मणो राया ॥

तस्स वीरमई देवी । कयाइ तीए सह पारद्धि-पत्थिण पत्थिवेण नगर-  
वाहि सत्थेण सह गच्छतो धम्मो व्व मुत्तिमतो पसतो सतोस-प्पमुह-गुणवि-

सिद्धो दिद्धो मुणी । सिग्गया-महूसव-विग्ग-पडणो असउणो मे एसो त्ति चित्ति-  
 तेण तेण कुंजरो व्व जूहाओ सत्थाओ धरिओ सो । नियत्तिऊण नीओ निय-  
 गेहं । वारस धडिआओ जाव विडंविओ । पच्छा पुच्छिओ समुच्छलिय-कारुत्तेण  
 रत्ता देवीए य कत्तो तुमं आगओ, कत्थ वा पत्थिओसि ? । मुणिणा भणियं  
 रोहीडयपुराओ अट्ठावय-पव्वयावयंस-पडिविवाणं जिणविवाणं वंदणत्थं सत्येण  
 सह पत्थिओऽहं । एवं मुणि-वयण-भंत-सवणेण विसं व विसहराणं वियलिओ  
 तेसिं कोवो । भद्दग-भावं नाऊण मुणिणा कहिओ जीव-दया-पहाणो धम्मो ।  
 आजम्माओ धम्मक्खरेहिं अविज्ज-कत्ताण ताण जाओ किंचि धग्ग-परिणामो ।  
 पडिलाहिओ तेहिं साहू भत्त-पाणाइणा । धरिओ केत्तिअं पि कालं । ओसहं  
 व रोगीण तेसिं धग्ग-विज्जाणं दाऊण तेहिं विसज्जिओ गओ मुणी अट्ठावयं ।  
 एवं साहु-संसग्गओ पडिबुद्धेहि तेहिं दविणं व किवणेहिं जत्तओ पालियं  
 सावणत्तणं । अन्नया वीरमई धग्गाथिरी-करणत्थं सासण-देवेथाए नीया अट्ठा-  
 वय-पव्वयं । तत्थ निय-निय-वन्न-प्पमाण-जुत्ताओ विविह-रयण-पज्जुत्ताओ  
 सुरासुर-विणिग्गिय-महिमाओ अरिहंत-पडिमाओ पेच्छिऊण परमं परिओ-  
 समावत्ता । वंदिऊण आगया तओ नियनयरं । सा य वीरमई महंतं तित्थ-  
 मेयं मए वंदियं ति सट्ठाए जिणं जिणं पडुच्च वीसं वीसं आयंविळाइं करेइ ।

उवरि निवेसिय-माणिक-मणहरे कणग-निग्गिए तिलए ।

चउवीसं जिणपडिमाओ जुग्गे कारवइ वीरमई ॥

अन्न-दिणे अट्ठावय-गिरिग्गि गंतुं इमा सपरिवारा ।

पूजं ऊणइ जिणाणं ण्हवण-विलेवण-वलि-प्पसुहं ॥

जिण-पडिमाण निलाडेसु ताइं तिलयाइं ठवइ भत्तीए ।

तप्पुन्न-पायवस्स व जाइं विरायंति कुसुमाइं ॥

चारण-समणाइणं तित्थे तत्थागयाण दाऊण ।

दाणं जहारिहं सा इय ऊणइ तवस्स उज्जवणं ॥

कथ-किंचं मणुय-भवं सहलं विह्वं कयत्थमवि जीयं ।

मत्तंती वीरमई पुणो वि पत्ता नियं नयरं ॥

इय भिन्न-सरीराण वि तेसिं दोणहं अभिन्न-चित्ताणं ।

जिणधम्म-कय-मणाणं बहुओ कालो अइक्कंतो ॥

जीवाण भरण-धग्ग-त्ताणेण समए समाहि-मरणेण ।

मरिऊण मग्गाण-निवो पत्तो सोहग्ग-सुरलोयं ॥

अणुभरिउ वीरभई देवी तत्थेव मणहरा जाया ।  
 अत्थगयमि चदे कियच्चिर चिट्ठए जुणह ॥  
 तत्तो मम्मण जीवो चविउ इह जवुदीव-भरहमि ।  
 वहली-विसयालकरण-ककणो पोयणपुरम्मि ॥  
 आभीर-धम्मिलासस्स रेणुया नामियाइ धरिणीए ।  
 निम्मल-गुण-परिपुत्तो उप्पत्तो 'धूसरि'त्ति सुओ ॥  
 वीरभई जीवो पुण सजाया 'धूसरि'त्ति से धरिणी ।  
 धत्तो निय-महिंसीओ वार्हिं गतूण चारेड ॥  
 अह पाउसे पयदे घणे सुबुद्धिं घण कुणतेसु ।  
 महिंसीण चारणात्य सिरोवरिं उत्तय धरिउ ॥  
 धत्तो गओ अरत्ते तेण तहिं तिच्चन्तव-किसो दिट्ठो ।  
 काउस्सग्गेण ठिओ सुणी गिरिंदो व्व निक्कपो ॥  
 मत्तीए उत्तय से सिरमि धरिउ निवारिय इमिणा ।  
 समणस्स बुद्धि-कट्ठ, अह बुद्धीए नियत्ताए ॥  
 नमिऊण सुणी भणिओ धत्तेण तुम इहागओ कत्तो ? ।  
 समणेण जपिय—भइ ! पट्टदेसाउ पत्तोह ॥  
 लकापुरीइ चलिओ तत्थागय-निय-गुरूण नमणात्य ।  
 मेहेण सत्त रत्त वरिसतेण नवरि रुद्धो ॥  
 धत्तेण जपिय—पक्क-दुग्गमा णात् ! सपय पुह्वी ।  
 तो चलसु नयर-मज्जे मज्झ इम महिसमारुहिउ ॥  
 सुणिणा भणिय— साहण वाहणारोहण अजुत्त ति ।  
 तो धत्तएण सहिओ साह सणिय गओ नयर ॥  
 धत्तेण सुणी भणिओ—स्त्रणमेक्क एत्थ चिट्ठ ताव तुम ।  
 चित्तूण जाव दुद्ध अहमागच्छामि गेहाओ ॥  
 गतूण गिह धत्तो दुद्ध चित्तूण आगओ जत्ति ।  
 मत्तीए कारिओ तेण महिंसी दुद्ध-पारणय ॥  
 धत्तेण समज्जेण सुणि पासे सावगत्तण गहिय ।  
 तत्थेव पोयणपुरे वरिमा काल ठिओ साह ॥  
 पच्छा अन्नत्य गओ धत्तो सह धूसरीए चिरकाल ।  
 पालिय सावग-धम्मो पडिवत्तो सज्जम पच्छा ॥

सत वरिसाहँ तं पालिऊण घन्नो मओ सह पिआए ।  
 - जुयलत्तणेण जाओ हेसवए वासणा-वसओ ॥  
 तत्तो भरिउं जाओ सो सोहम्मंमि खीरडिंडिरो ।  
 देवो सा उण देवी तन्मज्जा खीरडिंडिरा ॥  
 चविऊण घन्नओ सो सोहरणाओ तुमं नलो जाओ ।  
 नरेनाह ! धूसरि चिय इमा पिआ तुज्झ दमयंती ॥  
 जं पुव्व-भवे दिअं सुणि-दाणं सावभत्तणं च कयं ।  
 तस्स फलेण सुखं रज्जं च तए इमं पत्तं ॥  
 एसा वि हु दमयंती तन्म-फलेण तुह पिआ जाया ।  
 केण वि अंगंजियप्पा विसैस-तव-तिलय-दाणेहिं ॥  
 जं पुण वारस-घडिआ विडंवणा तरस साहुणो विहिया ।  
 तुमहं रज्ज-वमंसो वारस-वरिसाहँ तं जाओ ॥  
 इय गुरु-वयणं सुणिउं संवेगसुवागओ नलो राया ।  
 पुत्तं पुक्खलनामं गुणाभिरामं ठवहं रज्जे ॥  
 दमयंतीएँ ससेओ गहिउं दिक्खं नलो गुरु-समीवे ।  
 पढइ सुयं कुणइ तव परीसहे दुस्सहे सहइ ॥  
 अहं कम्मस्स विचित्तत्तणओ रायस्स दुज्जयत्तणओ ।  
 भोगत्थं दमयंतीइ कुणइ चित्तं नलो साह ॥  
 तत्तो गुरुहिं चत्तो पिउणा पडिबोहिओ य आगंतुं ।  
 परिपालिउं असक्को वयं इमो अणसणं कुणइ ॥  
 दमयंतीए वि कयं नलाणुरत्ताइ तं तओ भरिउं ।  
 - जाओ नलो कुवेरो दमयंती तस्स पुण भज्जा ॥  
 किंचि वय-विराहणओ नीय-सुरत्तं इमेहिं संपत्तं ।  
 दो वि खविऊण कम्मं कमेण भोक्खं लहिस्संति ॥

इति धूते नलकथा ।

एयं सोऊण भणियं रत्ता भयवं ! न सए अक्खाइ-जूएण कीलामेत्तं  
 पि कायव्वं । गुरुणावुत्तं महाराय ! जुत्तं तुम्हारिसाणं विणिज्जिय-अक्खाणं  
 अक्ख-जूय-वज्जणं । संतीहिं विन्नत्तो राया देव ! देवेण ताव सयं परिचत्तं  
 एयं, अओ सव्वत्थ रज्जे निवारिज्जओ त्ति । रत्ता वुत्तं एवं करेह । 'आएसो

पमाण ' ति भणतेहि तेहिं तहेव कय । गुरुणा भणिय—सच्चाणत्थ-निबंधणं  
परिहरसु पर-रमणि-सेवण ।

जओ—

कुलु कलकिउ मलिउ माहप्पु,  
मलिणीकय सयण मुह,  
दिन्नु हत्थु नियगुण-कडप्पह,  
जगु ज्ञप्पिओ अवजसिण,  
वसण विहिय सत्तिहिय जप्पह । —

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दूरह वारिउ भट्टु तिणि ७फिउ सुगड-डुवारु ।  
उभय भयु-भट्ट-डुक्क-करु कामिउ जिण परदारु ॥ —  
सरहस-नमिर-नरेसर-चूडा-चुविज्जमाण-चलणो वि ।  
पर-महिलमहिलसतो पज्जोओ वधण पत्तो ॥  
रत्ता भणिय—भयव ! कहमेय ? तो पयपिय गुरुणा ।  
मगह विसयावयस रायगिह अत्थि वर-नयर ॥  
पइगेह विलसते दट्टु गोरी-महेसरे जत्थ ।  
कुड्डेण आगओ हिमगिरि व्व धवलो सहइ सालो ॥ —  
तत्थ पणमत पत्थिव मत्थय भाणिक-चक्क-चालेण ।  
मसिणीकय-कम नह-चद सेणिओ सेणिओ राया ॥  
चउविह वुद्धि-समि ढो चउदिसि-साहण-पउत्त चउ-नीई ।  
चउ-मेय-सघ-भत्तो पुत्तो तस्साभयकुमारो ॥  
अह उज्जेणीपुरीए चउदस-नर नाह-विहिय-पय सेवो ।  
रायगिह-रोहणत्थ पज्जोओ पत्थिवो चलिओ ॥  
त जाणिऊण इत भणइ निवो—अभय ! किमिह कायव्व ? ।  
अभओ भणइ—मय मा करेसु, नासेमि से दप्प ॥  
तो अरि-सेना वास ठाणेषु तव-कलस-मज्झ-गया ।  
दीणारा निक्खणिआ अभएण अणागय चेव ॥ —  
अह पत्तो पज्जोओ रुद्ध सिद्धेण तस्स रायगिह ।  
ससि विव व परिहिणा, कइवि दिणे जुज्झया दो वि ॥  
तो भणिओ पज्जोओ गूढनरे पेसिऊण अभएण ।  
सिखदेवि-चिल्लणाण अह विसेस न मन्नेमि ॥

तेण तुह सेणियस्स य तुल्लतणओ भणामि हिय-वयणं ।  
 मह पिउणा तुज्झ निवा वसीकया दव्व-दाणेण ॥  
 ता बंधिअण एए तुममप्पिस्संति सेणिय-निवस्स ।  
 जइ नत्थि पच्चओ तो निव-आवासे खणावेसु ॥

पज्जोएण तहेव कयं, दिट्ठा दीणार-कलसा, सासंक-चित्तो नट्ठो पज्जोओ ।  
 पच्छा सेणिएण निगंतूण पज्जोयस्स बलं विलोडियं । उज्जेणीए पत्तस्स पज्जो-  
 यस्स सव्वे वि रायाणो भणंति न एयस्स कारणा अम्हे, अभएण एसा माया  
 कया, जं भणेह तेण दिव्वेण खुज्झासो । चित्थियं पज्जोएण नूणं एवमेयं,  
 अन्नहा कहं कहेइ अभओ से सेणिय-यंतं । नहिं तस्स सेणियाओ अहं सिणेह-  
 गेहं । अन्नया अत्थाणीएण भणियं पज्जोएण अत्थि को विजो अभयं इहाणेज्ज ।  
 तओ एगाए गणियाए भणियं अहं आणेमि, नवरं दुन्नि वि इत्थिआओ  
 नव-जुव्वणाओ मे दिजंतु । रत्ता दिन्ना ताओ । सिक्खियं ताहिं समं तीए  
 संजईण समीवे कवड-सावियत्तणं । तओ वाहण-सामग्गीए थेर-पुरिस-परिगया  
 गया सा रायगिहं । ठिया वाहिं उज्जाणे ।

सा गरुय-विभूईए पुरभज्जे चेइयाइ वंदंती ।  
 राय-करावियमचंत-मणहरं जिणहरं पत्ता ॥  
 महुर्-सरेण पूया-पुरस्सरं तत्थ वंदए देवं ।  
 तं भुक्क-भूसणं ताहिं परिगयं पेच्छए अभओ ॥  
 जिण-वंदणावसाणे तं पुच्छइ का तुसं ? इमा का वा ? ।  
 कतो वा आगयाओ त्ति ? ओणय-सुही कहइ एसा ॥  
 उज्जेणी-वत्थव्वा अहं महेब्भेस्स आरिया विहवा ।  
 मम पुत्तय-घरिणीओ दो वि इमा देव्वजोगेण ॥  
 पुत्ते मयस्मि मरणत्थिणीओ अम्हे गुरुस्स पयमूले ।  
 नीयाओ सयणेहिं अम्ह कथा देसणा गुरुणा ॥

लहरी-तरलं जीयं रूवं सुरिंद-धणूवमं धयवड-चलं लच्छि विज्जुछडा-चव-  
 लं बलं सुविण-सरिसं नेहं देहं पईव-सिहा-समं सुणिय मइमं सम्मं धम्मे हवेज्ज  
 कउज्जमो । तं सोअण संविग्गाओ विसय-सुह-विरत-चित्ताओ पव्वइउ-कामाओ  
 अम्हे गहिय-पव्वजोहिं सिद्धंत-पढणेण न तीरंति चेइयाइ वंदितं ति, तव्वंदण-  
 त्थं निगयाओ । अभएण भणियं--प्राहुणिआ होह । ताहिं बु तं अभत्त-

द्वियाओ अम्हे । धम्म-कहाहि चिर ठाऊण गयाओ सट्ठाण । वीय-दिवसे अ-  
भओ एकगो तुरयाख्खो गओ तासि आवासे निमतेउ । ताहि बुत्तं—

ज आगओ सि सावय सिरोमणी ! इत्थ अम्ह पारणए ।

जायाओ सयल-कल्लाण-भायण त धुव अम्हे ॥

नहि चित्ता-रयण चड्ड कर-यले कहवि पुत्त-रहियस्स ।

किं वा कप्प महीरुह उप्पत्ती होइ गेहमि ॥

ता करेह भोयण । मए भोयण अकुणते इमाओ वि मे घरे न भुजिहि-  
ति त्ति चित्तो तत्थ भुत्तो अभओ । ओसह-सजोइयं पाइओ मट्ठ । तव्वसेण  
भुत्तो सो । आस रहेहि आरोविऊण पाविओ सो उज्जेणि, उवणीओ पज्जोय-  
स्स । भणिओ तेण कत्थ ते पडिच्च । अभएण भणिय—धम्म-च्छलेण वंचि-  
ओ म्हि । पज्जोएण भणिओ अभओ मए अविसज्जिएण तुमए न गतव्व ति  
देहि मे वाय । अभएण बुत्त—एव करिस्स । इओ य सेणियस्स रत्तो विज्जा-  
हरो भित्तो । तस्स भित्ती-यिरीकरणत्थं दित्ता सेणिएण सेणा नाम निय-च-  
हिणी । परिणिऊण विज्जाहरेण नीया निय-नगर । सा य तस्स अच्चत वल्लहा ।  
घरणि-गोयरी वि ख्वाइगुणेहि । अम्ह अब्भत्थिय त्ति असहतीहि विज्जाहरीहि  
मारिया सा । तीए य धूया सा तेण मा एमा वि मारिज्जिहि त्ति सेणियस्स  
उवणीया । त जोव्वणत्थं परिणाविओ अभओ सेणिएण ।

सावि हु ख्वाइहि अभयस्स अईव वल्लहा जाया ।

नहि नियगुणे विमुत्तु जयमि अन्न वसीकरणा ॥

त विज्जाहर-धूय दट्ठु न तरति सेस-भज्जाओ ॥

पुच्छ-पयईण महिलाण मच्छरो होइ किं चोज्ज ॥

तओ ताहि मायगि ओलग्गिऊण आरोविओ इमीए 'रक्खसि' त्ति  
कलको । धिक्कार-पुव्व नयराओ निस्सारिऊण सा परि-चत्ता । अरत्ते भमती  
दिट्ठा तावसेहि । करुणाए पुच्छिआ—भदे । कासि ? कत्तो वा तुम ? । तीए  
कहिओ निय-बुत्ततो । ते य तावसा सेणियस्स पुव्वया, तेहि अम्ह 'नचुय'  
त्ति सा रक्खिआ । अन्नया उज्जेणीए नेऊण सिवाए समप्पिया सा विज्जा-  
हर-धूया, पुव्व-भज्जा अभयस्स पज्जोएण अप्पिया । तीए समवसइ अभओ ।  
पज्जोयस्स चत्तारि रयणाणि—१ लोहजधो लेहारिओ, २ अग्गीभीरु रहो,  
सो किर अग्गिणा न डज्झइ, ३ निलगिरी हत्थी, ४ सिवादेवि त्ति । अन्नया  
सो लोहजधो भेरुयच्छ विसज्जिओ रत्तो समीव । तेण रत्ता चितिय—एस्स



एग-दिवसेण एइ पंचवीसं जोयणाइं, तां पुणो पुणो सदाविज्जामि । अओ एयं  
 मारेमि, जो पुण अओ होही सो बहुएहिं दिवसेहिं एही, एचिरं पि कालं सुहेण  
 चिहामि । तओ तेण रत्ता तस्स संवलं दिहं । सो नेच्छइ तो विहीए दवा-  
 वियं । तत्थ वि से विस-संजोइया सोयणा दिता, सेसणं संवलं हरियं । सो  
 कइवि जोयणाइ गंतूण नइ-तीरे सुत्तुआढत्तो, जाव सउणो वारेइ । उट्ठिता  
 पहाविओ गओ दूरं । पुणो वि सुंजंतो वारिओ सउणेण, एवं तइय-वारं पि  
 वारिओ । तेण चिंतियं भवियव्वं कारणेणं ति पज्जोयस्स पासं पत्तो, निवे-  
 इयं राज-कज्जं । रत्ता पुच्छिओ छुहिओ व्व तुमं दोससि । कहियं तेण  
 भोयणाकरण-कारणं । अमओ वियक्खणो त्ति सदाविओ रत्ता । कहिअण पुव्व-  
 पुत्तंतं दंसिया संवलत्थइया । तं अग्याइअण अमओ भणइ एत्थ दव्व-संजो-  
 एण दिट्ठिविसो सप्पो ससुच्छिसो जाओ । जइ उग्याडियं होतं संवलं तो  
 दिट्ठिविसेण सप्पेण एसो डसिओ होतो । रत्ता पुत्तं ता किं किज्जउ ? ।  
 अमएण भणियं वण-निउंजे परंभुहो छुचउ । तहेव कयं ।

अहिणो दिट्ठिविसेणं वणाइं दड्ढाइं सज्जण-मणाइं ।

खल-वयण-दुव्वयणेण व मओ य सप्पो सुहुत्तेण ॥

तुहो राया, भणिओ अमओ वंधण-मोदख-वज्जं वरं धरेहि । अमओ  
 भणइ तुहं चेव पासं अच्छउ वरो । अत्थि पज्जोयस्स धूया वासवदत्ता  
 नाम । सा बहुयाओ कलाओ सिक्खविद्या । तीए गंधव्व-कला-जाणणत्थं  
 गंधव्व-कला-कुसलं उदयणं आणेमि त्ति चिंतंतेण सुयमेयं जहा उदयणो  
 जत्थ हत्थि पेच्छइ तत्थ गायइ, जाव वद्धं पि अप्पाणं न याणइ । तओ रत्ता  
 जंतमओ हत्थी कारिओ । नीओ कोसंबी-समासन्ने रत्ते । ठावियं तस्स अदूरा-  
 सन्ने सिन्नं । तं हत्थि सोअण पत्तो उदयणो । पवत्तो गाइउं । हत्थीवि विय-  
 रंतो गीय-परवसो व्व ठिओ निचलो । आढत्तो उदयणो तं आरोहिउं । वद्धो  
 हत्थि-मज्झ-ठिय-पुरिसेहिं । सिन्नेण आणिओ पज्जोयण-सगासं । भणिओ  
 रत्ता मम धूया काणा तं सिक्खवेहि गीय-कलं, तं च मा पेच्छसु, सा तुमं  
 दड्ढूण मा लज्जउ त्ति । तीए वि कहियं उवज्झाओ कोढिओ मा दच्छिस्सि त्ति ।  
 सो य जवणियंतरिओ तं सिक्खवेइ । सा तस्स सरेण हीरइ, कोढिओ त्ति न  
 जोइयइ । अन्नया जइ पेच्छामि एयं त्ति चिंतंती अन्नहा पढइ । तेण रुढेण  
 भणिया किं काणे ! विणासेहि ? । सा भणिया- कोढिया ! अप्पाणं न  
 याणसि । तेण चिंतियं जारिसो अहं कोढिओ तारिसी एसा काण त्ति,  
 जवणिया अवणीया ।

दिष्टा य तेण एसा रड न्व रूपेण चित्ति-परितोसा ।  
 ती० वि हु मो दिष्टो पचन्त्यो कामदेवो व्य ॥  
 तो चित्ति य च तेहिं ता अम्हे वचियाड ह्य-प्रिणिणा ।  
 अन्नोन्न दसण ज न जम्ह गत्ति य दिणाड कय ॥

जाओ तेसि निविटो सिणितो । जाणइ इम कचणमाला नाम रायवू-  
 याण धाई । अन्ना आलाण रख माओ निग्गओ नलगिरी । न तीरड गिणिट ।  
 रत्ता पुच्छिओ अमओ—कह गन्न प्रिप्पिती १ अमण्ण मणिय—उदयणो गा-  
 यड, जेण तग्गीयायत्तण निचलो सुह धिप्पड । रत्ता मणिओ उदयणो—गाय-  
 सु तुम । तेण पुत्त—मद्वड करिणि आरुणिज्जण जवणियतरियाणि जह दारिगा  
 य गायामो । रत्ता पुत्त—एव करेह । तहेय कय । सगहिओ हत्ती । वीओ  
 दिन्नो रत्ता वरो । अमण्ण ठाविओ तस्सेय पामे । रायवूया गध पे निम्माय त्ति  
 सा तत्त गायविज्जिरी । अओ गओ पज्जोओ उज्जाणिगाए । भणाप्रिओ उद-  
 यणो—तुमए वासवदत्ताए मम तत्त रागत न । उदयणस्स जोगराणो अमचो,  
 सो निय-पहु-भोयायणत्त उम्मत्तगरेसण पढइ—

“ यदि ता चैव ता चैव ता चैव ता चैवायतलोचनाम् ।

न हरामि नृपस्यार्ये नाह योगधरायण ॥ ”

सो य पज्जोण्ण दिष्टो उद्धट्ठिओ कायिज चोसिरतो । अणायार-  
 करो गरिलो त्ति जवेन्निअओ सो । भद्वईए चत्तारि मुत्तधडियाओ विलइ-  
 आओ । कच्छाए वज्झतीए को वि सर-चिसेसद्ध अधलो भणइ—

“ कक्षाया वध्यमानाया यया रसति हस्तिनी ।

योजनाना शतं गत्वा तया प्राणान् विमोक्ष्यति ॥ ”

ताहे धोसवड वीण गरिज्जण वासवदत्ताए कचनमालाए य सम भित्त-  
 वसतगेण मिठेन भद्वई-आरुडो उदयणो भणइ जण-समन्थ—

“ एषः प्रयाति सार्यः काचनमाला वसतफक्षैव ।

भद्रवती धोषवती वासवदत्ताऽप्युदयनश्च ॥ ”

जणो जाणइ—एस पज्जोयस्स पासे उज्जाणिगाए गच्छिस्स० । न  
 गओ तत्त, पदाविआ हत्थिणी कोसवी समुह । इम नाज्जण रत्ता आणत्ता भडा  
 नलगिरी आरुहिज्जण गिण्ह उदयण । जाव सो सन्नज्झइ ताव गओ उदयणो  
 पचवीस जोयणाड, सन्न हो नलगिरी लग्गो पिट्ठओ । अदूरागय गय दहूण  
 भित्ता एगा मुत्तधडिया, जाव त हत्थिओ सिधड ताव अन्नाणि पचवीस जो

यणाइं गओ उदयणो । एवं सैसाओ वि तिन्नि सुत्तवडियाओ भग्गाओ ।  
 कोसंबिं पविट्ठो उदयणो । अन्नया उज्जेणीये उप्पायग्गी उट्ठिओ कहिं पि नोव-  
 समइ । रत्ता अभओ पुच्छिओ । सो भणइ 'विपस्य विपसौषधम्, अभेर-  
 ग्गिरेव ।' तो अग्गीओ अन्नो अग्गीकओ । तेण सो आहओ अग्गी, तओ  
 थको जलंतो । तइओ रत्ता दिन्नो वरो । एसो वि ठाविओ अभएण रत्तो पासो ।  
 अन्नया उज्जेणीए असिवं उवट्ठियं । अभओ पुच्छिओ उवससोवायं, भणइ  
 अन्वितरियाए अत्थाणीए देवीओ विभूसियाओ इत्तु जा तुम्हेहिं रायालंकार-  
 भूसिएहिं दिट्ठीए जिणइ तं मे कहिज्जहं । तहेव कयं । राया पलोएइ, सव्वाओ  
 हेट्ठासुहीओ ठायंति । सिवाए राया जिओ । कहिअं अन्नयस्स । अभओ  
 भणइ रत्ति अवसणा एसा कूरबलिं करेउ । जं भूयं उट्ठइ तस्स सुहे कूरं  
 छुहउ । तहेव कयं । तिए चउक्के अट्ठालए य जाहे देवया सिवाखवेण वासइ,  
 ताहे कूरं तस्स सुहे छुहइ, भणइ य अहं सिवा गोपालग-पालग-भाय ति ।  
 एवं सव्वाणि विनिज्जियाणि भूयाणि । जाया पुरीइ संती । देइ चउत्थं वरं  
 निवो तस्स । चितइ अभयकुमारो, चिट्ठिस्सं कैच्चिरं इत्थ, रायगिहं वच्चाभि  
 ति । तो भणइ देव ! देहि मज्झ वरं । रत्ता वुत्तं मग्गसु । अह अभओ  
 जंपए एवं

नलगिरि-हत्थिहिंसिं ठितइं सिवदेविहि उच्छंणि ।

अग्गिमीरु-रह-दारुइहि अग्गि देहि मह अंगि ॥

बुद्धीए अत्ताणं विसज्जावेइ ति चिंतिअण रत्ता सक्कार-पुव्वं विसज्जिओ  
 अभओ, भणइ-तुम्हेहिं छलेण अणिओ अहं, मह पुण पइअं सुण

करिवि पईवु सहस्सकरु नगरीमज्झिण सामि !

जइ न रडंतु तइं हरउं अग्गिहिं पविसामि ॥

तं भज्जं धित्तूण गओ अभओ रायगिहं, ठिओ कच्चि कालं । पच्छा  
 चंद-सुंदर-वयणाओ कमल-दल-दीह-नयणाओ चित्थिण्ण-थण-कलसाओ विवि  
 ह-वियारेसु अणलसाओ दो गणियाओ घेत्तूण वणिथ-वेसेण पत्तो उज्जेणिं ।  
 राय-मग्गे गिण्हए आवासं । अन्नया दिट्ठाओ पज्जोएण गणियाओ । ताहि  
 विस-विलासाहि दिट्ठीहिं निज्झाइओ गओ नियावासं । पेसइ दूइं । ताहिं कुवि-  
 याहिं व घाडिअण दूइं भणियं, न होइ एस राया जो पर-महिलमहिलसइ ति ।  
 वीथ-दिणे सणियं रुद्धाओ । तइय-दिणे भणिया दूई सत्तमे दिवसे देवउले  
 देवजत्तं करिस्सइ अम्ह भाया तत्थ रहो ति आगच्छ । अन्नया भाया रक्खइ ।

अमएण पुव्व पज्जोय सरिसो पुरिसो पज्जोओ त्ति नाम काऊण उम्मत्तो  
 फओ । भणइ अभओ—एस्स मे भाया सारवेमि, एय किं करेमि, एरिसो  
 भाइ-नेहो त्ति सो रुद्धो रुद्धो नस्सइ । तओ वधिऊण, उट्ठेह रे ! असुगा असुगा,  
 अह पज्जोओ हराभि त्ति रउतो आणिज्जइ निज्जइ य विज्ज-पास । इम च नाय  
 नयर-जणेण । सत्तम-दिणे पज्जोएण पेसिया दूई ताण पास । ताहिं जुत्त—  
 एउ एकल्लउ त्ति ।

दूई-वयणेण एसो एगागी आगओ गवक्खेण ।  
 नहि जुत्तमजुत्त वा सुणइ मणुस्सो रमणि रत्तो ॥  
 पुव्व-निउत्त-नरेहिं गिह पविट्ठो परगणा-गिद्धो ।  
 वद्धो सो वारिगओ गओ व्व करिणी-कयाकखो ॥  
 अह ग्वहाए सह वधिऊण दिवसमि नयर-मज्झेण ।  
 निज्जइ पज्जोय निवो अभयकुमारस्स पुरिसेहिं ॥  
 रे ! रे ! धावह गिण्हह मोयावह इत्ति म इमेहिंतो ।  
 एसोऽह पज्जोओ निज्जामि फुड इय रउतो ॥  
 वीतीररण जणेण पुच्छिज्जइ को इमो ? भणति नरा ।  
 वाणिय-भाया निज्जइ विज्जयर एस निच पि ॥  
 वाहिं आसरएहिं उक्खित्तो पाविओ य रायगिह ।  
 सो सेणियस्स कहिओ कट्ठिय खग्गो इमो पत्तो ॥  
 त हणिउ कुविय मणो भणिओ अभएण मा कुरु अजुत्त ।  
 ज किरइ सक्कारो सत्तुस्स वि गेह-पत्तस्स ॥  
 वसणमि समावडिय कह वि तुलग्गेण वेरिय लद्धु ।  
 उवयारमारिय तह करेसु जइ सो जियइ दुक्ख ॥  
 तो सेणिएण रत्ता मुक्को सक्कारिऊण पज्जोओ ।  
 इय परदार-पसत्तो सपत्तो वयण एसो ॥

इति पारदार्ये नद्योतकथा ॥

रत्ता जुत्त—भयव ! भूलाओ चिय मए परित्थीओ ।  
 दूर भयकरीओ सुयगमीओ व्व चत्ताओ ॥  
 पर-रमणि-पसत्त मणो पाएण जणो न को वि मह रज्जे ।  
 गुरुणा भणिय—वत्तो सि जो परित्थी नियत्तो सि ॥  
 कमलाण सर रयणाण रोहण तारयाण जहा गयण ।

परदार-निवृत्ति-वयं वृत्तंति गुणाण तहं ठाणं ॥

अहं गुरुणा वागरियं वेसा-वसणं नरिद ! सुतव्वं ।

द्विपरस विणासयरं जं कमल-वणस्स तुहिणं व ॥

जं नीर-रासि-महणं व कालकूडं जणेइ खयरोगं ।

कवलेइ कुलं सयलं जं राहु-सुहं व ससि-विंव ॥

धूमो व्व चित्त-कम्मं जं गुण-गणमुज्जलं पि मलिणेइ ।

जं दोसाण निवासो वंसिय-विवरं व सुयगाणं ॥

वेसा-वसणासत्तो तिवग्ग-मूलं विणासिउं अत्थं ।

पच्छा पच्छायावेण लहइ सोयं असोओ व्व ॥

रत्ता वुत्तं को सो असोओ ? । गुरुणा भणिओ सुण,

जं चवण-जम्म-निक्खमण-नाण-ठाणं ति सीयलजिणस्स ।

भदेहि विदियसेवं तस्मत्थि भदिलपुरं नयरं ॥

तत्थ जस्सभदो राया ।

अरि-कामिणीण कुंकुम-कच्छरी-कज्जलाइ अंगेसु ।

जरस्स करवाल-धारा-जलेण सहस्स ति धोआइ ॥

तस्स सस्सओ सस्सओ व्व बहुयत्थ-संगओ गओ व्व पवत्ति-दाण-पस-  
रो सरो व्व धम्म-गुण-जोग-सुंदरो सुंदरो सेट्ठी । तस्स कमल-दल-विसालच्छी  
लच्छी भज्जा । सा अचंत-वल्लहा वि अवच-रहिय ति दूमेह मणं सेट्ठिणो ।

जओ --

विविह-भणि कणय-भूसण-जुया वि जुवई विणा अवचेण ।

न विरायइ वल्लिरपल्लवा वि वल्लि व्व फलहीणा ॥

लच्छीए भणिओ सेट्ठी-किं तुमं विसन्नो व दीससि ? । तेण वुत्तं जं  
तुमं निरवच ति तं सह सहंतो संतापो । तीए भणियं-जइ एवं ता अन्नं  
परिणेषु । तेण भणियं-पिए ! न से अन्न-भज्जाए अवचेणावि मण-निव्वुई ।  
तीए वुत्तं-इत्थ नयरे सीयलजिणिद-मंदिर-दुवार-देसे असोया नाम देवया  
अत्थि, सा समत-जण-पत्थियत्थे पथच्छेइ । ता तीए उवाइयं करेसु । 'जुत्त-  
मेयं' ति भणिज्ज गओ सेट्ठी लच्छीए ससं सीयलजिण-भवणं । कप्पूरकुं-  
कुम-कुसुमचण्हिं अचिओ भयवं । तओ तहेव अचिया देवया ।

भणिया य देवि ! जइ ते पभावओ मज्झ नंदणो होही ।

ता गरुय-विभूईए काहं पूयाभहं तुज्झ ॥

तुह सतिय च नाम सुयस्स दाह ति तप्पभावेण ।  
 लच्छीए सजाओ गव्भो समए पसूया सा ॥  
 जाओ पुत्तो तो सुंदरेण तोस गएण कारविय ।  
 नचत-रमणि-चक्क व द्वावणाय पवधेण ॥  
 अह पडिपुत्ते मासे गतु जिण-मदिरे विभूर्हए ।  
 भुवणच्छेरय-भूओ विहिओ पूजा-भहो तेण ॥  
 सीयलजिणस्स तह देवयाह पाएसु पाडिओ पुत्तो ।  
 नामेण असोयाए इमो असोओ त्ति वज्जरिओ ॥  
 पत्तो कमेण बुद्धिं सयल-कलाओ गहाविओ समए ।  
 मयर दय-केलिवण जोव्वणमारोडुमादत्तो ॥

जाया सुदरस्स चिता—पाएण पणागणासत्तस्स पुरिसस्स दव्व-  
 कज्जओ दीसइ, ता जाणावेमि पुत्त वेसा सख्व, जेण वेसासु वीसास न करेइ  
 एसो त्ति । तओ भणिया चडा नाम कुट्टिणी—भहे । मह पुत्त जाणावेसु  
 वेसा-सख्व, देमि ते दीणार-लक्ख ।

निय दोस पयडण पि हु लुआए कुट्टिणीए पडिवत्त ।  
 अत्था त नत्थि धणेण ज न कुव्वति एयाओ ॥ —  
 तो चडाए नीओ स गिहमसोओ पयपिओ एव ।  
 तुह वेसाण सख्व जहट्टिय पुत्त ! साहेमि ॥  
 वर-वत्थाहरण-विहसियाओ वेसाओ जइ वि दीसति ।  
 तह वि विभावज्जत न सोहण किं पि एयासि ॥

जओ—

अमुणिय-जाइ-कुलाओ छुहाकुलाओ अदसणिज्जाओ ।  
 किणिज्जण परेहिंतो इमाओ धिप्पति वालत्ते ॥ —  
 अगाह भजिउ विरसमारडतीओ नट्ट-निउणेहि ।  
 लट्ठि-लयाए हणिज्जण सिक्खविज्जति नट्ट-विहि ॥  
 परिरुम्मिज्जण अग विविह-पयारेहि जोव्वणत्याओ । —  
 चित्त वित्त च परस्स लिति अप्पति नउ नियय ॥  
 वह कपड-चाडु-वयणेहिं नेहसुप्पाइज्जण पुरिसस्स ।  
 गिणहति धण त निद्धण च निद्ध पि मुचति ॥  
 कय विविह-विप्पिय ओ वि अलिय वयणेहिं पत्तियाविति ।

तह कहवि नरं जह सुणइ एस खड्गं पि सच्चमिणं ॥  
 चवल-सहावाओ निरप्पणाओ अचंत-लोह-वद्धाओ ।  
 जाणंति वानरीओ व सुहेण जो अविस्वयन्वो त्ति ॥  
 वंचह मा वंचिजह शिणह हिययाइं देहि मा हिययं ।  
 इय अक्का-उवएसं संतं व सरंति सुचिणे वि ॥  
 अत्यस्स कए कुट्टिणसुवगूहंतीण जाण वेसाण ।  
 अप्पावि वेरिओ खलु को अन्नो वल्लहो ताण ॥

तही

वेस विसिद्धह वारियइ जइ वि मणोहर-गत ।  
 गंगाजल-पक्खालिय वि सुणिहि किं होइ पवित्त ॥  
 नयणिहि रोयइ मणि हसइ जणु जाणइ सउ तत्तु ।  
 वेस विसिद्धह तं करइ जं कट्टह करवत्तु ॥  
 इय कित्तियं व सक्कइ कहिउं वेसा-सरूवमइगहणं ।  
 एत्थ य ठिओ सयं चिय तुमं पि पेच्छिहिसि पच्चक्खं ॥

मह चत्तारि दारियाओ १ गोरी, २ ललिया, ३ रंसा, ४ मयणा-  
 नामाओ इमस्स धवलहरस्स मज्झे भिन्न-भिन्न-भवणेषु चिदंति, तासिं चरियं  
 कुडुंतरिओ तुमं पेच्छसु । तहेव काउमादत्तो असोणो । तत्थ गोरीए पुव्व-  
 परिचियं चिराउ आगच्छंतं सिवं नाम पुरिसं दट्ठूण पुव्व-पविट्ठो पुरिसो  
 निस्सारिओ अन्नदारेण, अप्पणा पुण पडिवन्नं तक्कालमेव पइव्वया-वयं । गुत्था  
 मंगलवेणी, विमुक्काइं कुसुम-तंबोलाहरणाइं । तओ कयं सिवेण सह दंसणं ।  
 बाह-जल-भरिय-नयणाए भणियं अणाए सागयं पाणनाहस्स । सिवेण  
 वुत्तं कुसलं ते ? । गोरीए भणियं केरिसं कुसलं तुह विरहे, संपयं पुण  
 कुसलं जं तुमं जीवंतीए मए देव-उवाइय-सएहिं दिट्ठोसि ।

पिय ! हउं थक्किय सयलु दिणु तुह विरहग्णि किलंत ।  
 थोडइ जलि जिम मच्छलिय तल्लोविल्लि करंत ॥  
 मइं जाणियउं पिय-विरहियह कविघर होइ वियालि ।  
 नवरि मयंजु वि तह तवइ जह दिणयरु स्वयकालि ॥

इचाइ चाडु-वयणावज्जिय-चित्तेण सिवेण पिए मा झूरसु, कित्तियमिणं  
 तुह सिणेहस्स त्ति भणिजण दिन्नाइं कुसुम-तंबोल-वत्था-हरणाइं । असोएण  
 सव्वमिणं दट्ठूण चित्तियं

कवड कुडुव-कुडिओ विवेय-मायड-मेह-मालाओ ।

निच पर-वचण विहिय-अहिणिवेसाओ वेसाओ ॥

ललियाए अचताणुरत्तो मयण-सरिस-गतो दत्तो नाम इवभो, सो तीए देइ ज मगिय घण, न करेड पणय-खडण । पिच्छए निखमस्व पि वेरिणि व नियधरिणि । ललियावि त पसुत्त विमुत्तूण अन्नेण सह रमइ । जग्गिएण द्रोण कत्य गयासि त्ति पुच्छिज्जती करे माइ पिइ-देवगुरुसतीए सवहे— तुम विमुत्तूण न मए मणेणावि अन्नो चित्तिओ त्ति । असोएण चित्ति—

सवहे कुणति अलिए रजति पर सय न रज्जति ।

गिण्हति वण चिय नहु घणेण धिप्पति वेसाओ ॥

रभाए जोव्वणारमे वियमिय-हरिसो अत्ति मुडो नाम पुरिसो ।

भणिओ सो रभाए—मुद्ध ! मए कि पि तुज्ज जड कज्ज ।

ता किज्ज डरवासो आजम्म जो न विहडेड ॥

मह वाइयाए अप्पसु भूरिघण अज्ज एग-मुट्ठीए ।

जेण तुम निविग्घ मह संग-सुह लहसि सिग्घ ॥

उवखणिअण निहाण धराउ मुट्ठेण जप्पिय तीण ।

किं वा न कुणइ किं वा न देइ पुरिसो रमणि-लुओ ॥

त कुट्ठिणीए गरिअण जप्पिय अत्ति तुट्ठ-चित्ताए ।

मह धूयाए सद्धि विलस तुम वच्छ । आजम्म ॥

कइवय-दिण-पज्जते नयर-तलार धरमि आणेउ ।

भणिओ मुडो एव कवडारभाए रभाए ॥

पिय यम ! डमो तलारो वलवतो मज्झ अप्पए भाडि ।

ता कि करेमि कि वा भणामि कि भणिहिसि तुम वा ॥

पिय ! सहसु दिवसमेक पवरा पीई पुणो वि सह तुमए ।

अन्नर होइ अणात्थो तुह स-कुडुवत्स अम्ह पि ॥

त वज्ज-वडण-डुसह वयण सोउ कह पि मुट्ठेण ।

भीएणाणुत्ताय अन्न न गइ त्ति दुहिएण ॥

नीरिओ भवणाओ तत्थ पवेस पुणो वि अपावंतो ।

रमा-सजोय-सुहत्स तह य विहवत्स सो खुको ॥

असोएण चित्ति—

अकयधु-गामणीओ सिरोमणीओ घणधलमणाण ।



पालन्ति न वेसाओ निय-जीहाए वि पडिवन्नं ॥

मथणाए अणुरत्तो भदो नास वाणिउत्तो । निडणो त्ति तं न कामए  
मथणा । सो पराभव-पयं अप्पाणं सन्नंतो अत्थत्थी गओ असोया-देवीए  
भवणं । अच्चिऊण तं निविट्ठो तीए पुरओ । परिचत्त-चउव्विहाहारो ठिओ  
अट्ठ अहोरत्ताइं । अट्ठम-रथणीए भणिओ देवयाए --ओ ! किम्वं चिट्ठसि ? ।  
भदेण भणियं- देवी ! धणत्थी तुमं सेवेमि । देवीए वुत्तं नत्थि ते पुन्नं ।  
तेण वुत्तं जइ मे चिंतामणी-पयाणेण पसायं करेसि तो उट्ठेमि, अन्नहा  
एत्थेव किमिपुंजो होमि । सुणिय-तन्निच्छयाए देवयाए दिन्नो तस्स चिंतामणी  
कहियं च- पंच-परमिट्ठि-संत-सरण-पुव्वं भणिओ पइदिणं पंच-दिणार-सयाइं  
विथरिस्सइ एसो त्ति तिरोहिथा देवी । सो वि चिंतामणी-माहप्पेण संपुन्न-म-  
णोरहो विलसइ । सधणो त्ति सुणिउं मथणाए पवेसिओ नियघरं । देइ  
एसो जं मग्गियं । चिंतियं मथणाए नूणं इमस्स परिगगहे अत्थि चिंता-  
मणी, अन्नहा कहं एरिसी दाण-सत्ती, ता तं गिण्हामि । तओ ण्हाणोव-  
विट्ठस्स तस्स कुप्पासं खल्लयाओ गहिओ तीए चिंतामणी । पुणो किंपि मग्गि-  
एण निहालियं अणेण खल्लयं । तं अपेच्छन्तेण पारद्धा गवेसणा । भणियं  
मथणाए पज्जत्तं तुह दाणेण । मा मे परिधणं अवसक्खाणेण दुमिहिसि, ता  
निग्गच्छ गेहाओ । भदेण चिंतियं नूणं इमीए हरिओ चिन्तामणी, कहं  
अन्नहा सिद्ध-कज्जं व निदक्खिण्णं जंपइ, परं किं किरइ अदिट्ठ चोरो राय त्ति  
विलक्खचित्तो निग्गओ भदो । चिन्तियं असोएण

न दया न लोय-लज्जा नाकिंति-भयं न पाव-संका य ।

अत्थ-गहणत्थ-विरइय-विविह-किलेसाण वेसाण ॥

एवं ठिओ वरिसमेक्कं असोओ । जंपिया अणेण कुट्टिणी सुणियं मए  
वेसा-सरूवं । नीओ असोणो सुंदर-समीवे तीए । भणिओ सुंदरो जाणा-  
विओ मए तुह सुओ वेसा-सरूवं, कहं पि न वंचिज्जइ वेसाहिं । सुंदरेण दिण्णं  
पडिवन्नं दीणारलक्खं कुट्टिणीए । अइक्कंतो कोइ कालो । कयाइ चिंतियं  
असोएण

सोहइ सिंसुत्तणेच्चिय न जुव्वणे जुयमिणं मणुस्सस्स ।

जणाणि-थण-हुट्ठ-पाणं पिउ-लच्छीए य परिभोगो ॥

ता गंतूण देसंतरं विठवेमि विहवं, तोसेमि सयण-गणं, करेमि देवगुरु-  
पूयं, पूरेमि सभग्ग-मग्गण-मणोरहे । तओ जणणी-जणाथाणुन्नाओ दीणार-

दस-लक्ष-मुल्ल भड गहिऊण गओ गयउर नयर असोगो । पवत्तो तत्थ ववह-  
रिउ । दिट्ठो कामलयाए गणियाए । ता कह पि गिण्हामि इमस्स धण ति चित्ति  
ऊण पलोइओ विलास पेसलाए दिट्ठोए, धण-गाहण-कथावेसा वेसा एस त्ति  
चित्तिउ इमिणा भय-विस विसदुलेण सिग्घ वग्घि व्व सा मुक्का । तीए य  
दिट्ठि दूह पट्ठविउ वचिउ असक्काए पच्छा त आणेउ पट्ठविया चेडिया दूई ।

तीए वि भणिइ-निउणाए आणिउ सक्किओ न सो गेह ।

पच्छा गया सय चिय कामलया तस्स आवासे ॥

भणिओ इमीए—जप्पभिइ सुहय । दिट्ठोसि अमर-कुमरो व्व ।

तप्पभिइ मइ जाओ कुसुमसरो तत्त-लोह-सरो ॥

ता काऊण पसाय मह हियय जह अलकिय तुमए ।

तह मज्झ मदिर पि हु निय-आगमणेण मडेसु ॥

एव भणिओ वि इमो कामलयाए गिहे न सपत्तो ।

ता पइदिणमाढत्ता तं पइ सा पत्थण काउ ॥

पइदियह-पत्थणाए जाओ ता निट्ठरो वि मउय-भणो ।

ज पत्थरो वि भिज्जइ निरतर नीर-पूरेण ॥

धणमेव न दायव्व को मह दोसो इमीए गिह गमणे ।

इय चित्तिउ असोओ कामलयाए घर पत्तो ॥

भणिय इमीए—

अज्जु विहाणउ अज्जु दिशु अज्जु सुवाउ पवत्तु ।

अज्जु गलत्थिउ सयल्ल दुट्ठु ज तुह मह घरि पत्तु ॥

इय चाडु-वयण-सजणिय-सभमो निचमेइ तग्गेहे ।

सो तडुवरोहओ चिय ताए सह ऊणइ सभोग ॥

वेसा-जणोच्चियेहि कवडोवाणहि कितु विविहेहि ।

सो भणिओ वि तीए भणिच्चिय देइ नहु वित्त ॥

तओ पाडवेसिय कुट्ठिणीओ मेलिऊण भणिया कामलया कुट्ठिणीए—

वहु-प्पयार पि पत्थिओ इमो न देइ निय-विहव । ता नूण सिक्खविओ कीण

वि वेसा-सरूव । ताहि भणिय—जीवत-कवडाइ कथीइ कामलए । तए,

सपय मय-कवडाइ करेसु । तीए वुत्त—एव करिस्स । तओ भणिओ असो-

गो तह मह घर अणागच्छते गेहासन्नस्स गोसुह-जक्खस्स कय मे उवाइय,

जइ जक्ख । मे घर आगमिस्सइ असोगो, ता मए असोग दिशाइ पसत्थ-व-

तथाहरणाहं परिहिज्जण असोग-दिनेण महाविभवेण तुमं अचियन्वो । अन्नहा  
 तुह अग्गओ अग्गी-साहियन्वो । ता पिययस ! संपाडेसु सन्वमेयं । तं  
 सोज्जण असोगो ठिओ तुण्हक्को । तओ भणियं कामलथाए नाह ! नाहं  
 वल्लहा ते किं तु तुमं धणं बहु मत्तेसि, ता किं मे जीविएणं ति भणिज्जण  
 जक्खस्स पुरओ रयाविया चंदणागरु-कड्ड-निचिया चिया । अकय-सोयस्स  
 असोयस्स पच्चक्खं पविट्ठा तत्थ सा । जालाजाल-पल्लविय-दिसिमुहो पज्जा-  
 लिओ हुयवहो । ससुच्छलिओ लोय-कलयलो । विसाय-विसहर-डक्काहिं व  
 अक्कं दियं अक्काहिं । खणमेत्तेण भासरासी हूआ चिया । कामलथा पुन त-  
 तो विणिग्गया पुव्व-कय-सुरंगाए । कवडभिणं असुणंतो गओ असोगो परं  
 सोगं । कय-कवड-विसेसाओ वेसाओ इमाओ कहवि न मरंति । जणिय-ज-  
 लण-प्पवेसा वेसा एसा न होइ फुडं । ता जं इमा मरंती ज्वेक्खिया तं मए  
 कयं न सुहं । बुक्को अहं अभग्गो हा ! एरिस-रमणी-रयणस्स । इय विलवंतो  
 जा कुट्टिणीण पासंमि अच्छइ असोगो कय-पुरिस-वेज्ज-रूवा ता अन्ना कुट्टिणी  
 भणइ कुट्ट-भगंदर-खय-सास-कास-पल्लहे हरामि रोगेऽहं । मंतोसहेहिं रुंमेमि  
 थावरं जंगमं च विसं । रक्केमि जक्क-रक्कस्स-डायणि-भूय-ग्गहाइणो दोसे ।  
 जीवावेमि मयं पि हु किं बहुणा अत्थि जा छारो । इमं सोज्जण भणियं असो-  
 गेण भइ ! जइ एवं ता जीवावेसु मे हियय-वल्लहं । वेज्जेण वुत्तं दंसेसु  
 छारं । दंसिओ सो । वेज्जेण भणियं- बहुणा दव्व-वएण इमं कज्जं सिज्जइ ।  
 असोगेण भणियं- अहं करिस्सं दव्व-वयं । तओ तत्थ कराविओ मंडवो ।  
 आलिहियं मंडलं । पारब्बो होसो । सत्तम-दिणे सुरंगामग्गेण आगया काम-  
 लथा । आणंदिओ असोगो । पेस्स-सरंभ-विमलंगेण आलिंजिया तेण एसा

अहं कामलथाए नेह-भोहिओ देइ भणियं विह्वं ।  
 थेव-दिणेहिं असोगो खंजाओ खीण-सयल-धणो ॥  
 तो निज्जणो रि। सुणिउं तीए निस्सारिओ नियघराओ ।  
 सो साहा-बुक्को मक्कडो व्व जाओ विलक्क-मणो ॥  
 चित्तेइ इमं हा ! एत्तियं पि मूढेण जाणियं न भए ।  
 किं कत्थवि कहवि मया छारीभूया य जीवंति ? ॥  
 मं वंचितं इमीए निन्नेहाए कयं सरण-कवडं ।  
 वेत्तूण धणं इहरा घराओ निस्सारिओमिह कहं ॥  
 मह वेसा-चरिय-पढावणत्थमत्थ-व्वओ कओ पिउणा ।

विहलो चिय संजाओ इमीए सुसिओम्हि ज एव ॥  
 सो परिवार-विमुक्को कथ्य वि केणावि अकय-सम्माणो ।  
 तत्थेव ठिओ लज्जाट निय पुरगतुमतरतो ॥  
 तस्स सख्व सुणिउ पुरिसो भदिलपुर गओ एक्को ।  
 सो सुदरस्स साहइ त सोउ दुमिओ एसो ॥  
 भणिया अणेण चडा—मह पुत्तो कि पढाविओ तुमए ।  
 ज सो सयल पि घण गणियाए गयउरे गहिओ ॥  
 तो कुट्ठिणीइ भणिय—खेय मा कुणसु सह मए चलसु ।  
 गतृण गयउरे जेण तुज्झ अप्पेमि पुत्त-घण ॥  
 सह सुदरेण चडा सपत्ता तत्थ पेच्छइ असोग ।  
 तेण सह मतिउ किं पि कुणइ डुयीइ वेसमिमा ॥  
 आढवइ गाइउ विहिय-डुववेसेण सुदरेण सम ।  
 कामलयाए गेहस्स अग्गओ मणहर गेय ॥  
 त निसुणइ एकमणा कामलया जाव ताव सपत्तो ।  
 सहस त्ति असोगो लग्गिऊण दुपहवि गले रुयइ ॥  
 दोवि इमाइ रुयताइ त पयपति—वच्छ ! ते लच्छी ।  
 कथ्य गया ज दीससि तुम किसो मलिण-वत्थो य ॥  
 तेणगुलीइ तेसि कामलय दसिउ भणियमेय ।  
 एईए वेसाए गहिया म वचिउ लच्छी ॥  
 त दट्ठ कामलया भीया चितइ—असोहण जाय ।  
 ज घणलुब्बाइ मए विहिओ डुवेण सवधो ॥  
 ताइ भणियाइ तीए पुत्त तमिण परस्स मा कहइ ।  
 तेहि भणिय समप्पसि जइ अम्ह घण समग्ग पि ॥  
 ता न कहेमो अन्नस्स कस्सई अन्नइ कहिस्सामो ।  
 तीए भीयाइ घण सव्व पि समप्पिय ताण ॥  
 तो कुट्ठिणी समेओ पुत्त वित्त च गिण्हिउ झत्ति ।  
 भदिलपुरमि नयरे सपत्तो सुदरो सेट्ठी ॥  
 वेसाओ रक्खसीओ व तओ असोगो परिचयइ निच्च ।  
 जम्हा न होइ पुरिसो अखटिओ पडिओ कहवि ॥

जिणधमा-कमा-निरओ कालं गमिउं सदार-संतुद्धो ।  
पज्जंत-गहिय-दिक्खो मरिअण इभो गओ सुगहं ॥  
इति वेश्या-व्यसने अशोक-कथा ।

रत्ना भणियं भयवं ! वेसासु मणं अहं पि न करिस्सं ।  
गुरुणा भणियं भवउ उत्तम-पुरिसस्स जुत्तमिणं ॥  
अपयं मज्ज-वसण-दोसे सुणसु

नचइ गीयइ पहसइ षणमइ परिभमइ सुयइ वत्थं पि ।  
तूसइ रूसइ निक्कारणं पि मइरा-मउम्मतो ॥  
जणणिं पि पिययमं पिययमं पि जणणिं जणो विभावंते ।  
मइरा-मएण मतो गग्गागम्मं न याणेइ ॥  
न ह्नु अप्प-पर-विसेसं विधाणए मज्ज-पाण-मूढ-मणो ।  
वहु मन्नइ अप्पाणं पहुं पि निम्मत्थए जेण ॥  
वयणे पसारिए साणया विवरम्ममेण सुत्तंति ।  
पह-पडिय-सवस्स व दुरप्पणो मज्ज-भत्तस्से ॥  
धम्मत्थ-काम-विग्घं विहणिय-मइ-कित्ति-कंति-गजायं ।  
मज्जं सव्वेसिं पि ह्नु भवणं दोसाण किं बहुणा ? ॥  
जं जायवा स-सयणी स-परियणा स-विहवा स-नयरा य ।  
निच्चं सुरा-पसत्ता खयं गयां तं जए पयडं ॥  
आसि पुरी वारवई सुरट्ठ-विसयंमि सव्व-कणय-मई ।  
उज्झंत-महण्णव-तीर-खित्त-वेडवानल-सरिच्छा ॥  
गयण-यल-पसरिएणं पिसंडि-पासाय-कंति-पडलेणं ।  
जा कणय-सेल-संकं दूराउ जणस्स संजणइ ॥  
अक्के व्व जस्स चक्के फुरिए रिउ-तिमिर-मंडलं खीणं ।  
सुवणाद्धरण-सयण्हो कण्हो सो तत्थ नर-नाहो ॥

सो दसहिं दसारेहिं जेठ-भाउणा बलदेवेण संव-पज्जुन्न-पसुहे-कुमार-  
अड्ड-कोडीहिं अणेग-विलासिणी-सय-सहसेहिं य सहिओ संपज्जंत-चितिय-  
मणोरहो रज्जसुहं मुंजई । अन्नया तत्थ भयवं अरिद्धनेमी समागओ । कयं  
तियसेहिं सभोसरणं । सयल-जयिव-समेओ पत्तो कण्हो । कया सामिणा देसणा ।  
पाणेषु निच्च-पहिंएसु चले सरीरे,  
तारुत्थंमि तरले मरणे ध्रुवंमि ।

धम्मं समग्ग-सुह-सघडणा निमित्त,

सुत्तूण नत्थि सरण भुवणे जेणाण ॥

लद्धावेसरेण भणिय कण्हेण—एसा वारवडं सुवत्त-रयणाइत्ता थिरा किं न वा ? । सोमो जपइ—ज इहत्थि कयग सव्व पि त भगुर । कण्हो पुच्छइ—को इमीइ निहणं काही । पट्ट अक्खण—सव्वेहिं सह जायवेहिं नयर नेही विणासं सुरा । कण्हेण भणिय—कहमेय ? । सामिणा भणिव—इत्थ दीवा-यणो परिव्वायगो वभयारी उट्ट-काल-भोई तव चरतो चिट्ठ । सो सुरा-पाण-मत्तेहिं सवीइ-कुमारेहिं कोविओ वारवड विणासेही । जायव-कुलस्स अत्त काही । पुणो पुच्छियं कण्हेण सामि । कत्तो मे मरण भविस्सइ ? । सामिणा कहिय—जो एस ते जेट्ठावा वसुदेव-पुत्तो जरादेवीण जाओ जरकुमारो नाम, इमाओ ते मच्चू । तओ जायवाण जरकुमारे सविसाया सोण्ण निवट्ठिया दिठ्ठी । चित्तिव इमिणा—अहो ! कट्ट कट्ट अह वसुदेव पुत्तो होऊण सवल-जणमिट्ठ कण्हि भावर विणासेहामि त्ति । तओ आपुच्छिऊण जादव-जण जण इण-रक्खणात्थ गओ वणवास जरकुमारो । तमि गए हरिपमुहा जायवा जाय सोवा जय पि सुत्त व मत्तति पणमिऊण अरिहनेमि जीव-लोयस्स विसेसओ वारवड जायव-कुलस्स य अणिचय चितता पविट्ठा नयरिं । धोसा-विय पुरीण कण्हेण जहा । सुरा समग्गा वि कायव-वण-मुहाए परिहरियवा पयत्तेण । जम्हा नेमिजिणेण वज्जरियमिणं सुरा-पमत्त मणा दीवायण महा-रिसिं कुमरा खलियारइस्सति । सो कुविओ वारवड विणासिही, सवल-जायव-समेव । तो किंरेहिं नेऊण तत्थ सव्वा सुरा चत्ता ।

सा य सिला-कुडेसु कायव-वणमि तेहिं पम्पित्ता ।

कायवरी-मुहाए भन्नइ कायवरी तेण ॥

अह वलदेवस्स लट्ठ भावा नामेण अत्थि सिद्धयो ।

नेहेण सारही सो तस्सेव भणइ त एव ॥

संसारो जम्म-जरा-मय मरण-प्पमुह-डुह-भरफतो ।

खण-भगुरो य एसो विसेसओ जायव-कुलस्स ॥

ता म विमुच गिण्हामि जेण पट्ट-नेमिनाह-पय मूले ।

मुक्खे सुह-रक्ख मूल दियव कम्म कलपण दमत्त ॥

नाऊण निच्छय से वलदेवो भणइ कुरु तुम एव ।

किंतु वसणमि कंमिवि पडिवोहिज्जसु मम भइ । ॥

तं सो पवज्जिउं गहिय-संजमो नेमिनाह-पासंमि ।  
 छम्मास-मित्त-कालं कथ-तिव्व-तवो गओ सग्गं ॥  
 अह छड्डिया सुरा जा गुहाइ कायंवरीइ कुंडेसु ।  
 सीयायव-पवण-हया सा जाया सुट्ट पक्क-रसा ॥  
 तं दहुं संव-कुमार-संतिओ लुद्धओ परिभमंतो ।  
 आसाइउं पवत्तो अइसाउरस त्ति सो तुट्ठो ॥  
 तं अंजलीहिं धुंदइ तह पेच्छइ मय-कुलाइं भत्ताइं ।  
 पाऊण तं सुरं निम्भयाइं कीलं कुणंताइं ॥  
 संवकुमारस्स इमं सो अक्खइ, तत्थ वचए संवो ।  
 पाऊण तं सुरं चित्थिं च तुट्ठेण संवेण ॥  
 न मह इभीए सुराए पाणं जुत्तं विणा कुमारेहिं ।  
 एगागिणो न जम्हा भाणंति सुहाइं सप्पुरिसां ॥  
 तो बीय-दिणे संवो भेलिय दुइत-कुमर-निउरुंवो ।  
 कायंवरी-गुहाए कायंव-वणंमि संपत्तो ॥  
 आणाविऊण पायव-तलेसु आवद्ध-भंडला तत्थ ।  
 अमयं व पियंति सुरं सुरासुरंजियमणा कुमरा ॥  
 तीए मएण गायंति निम्भरं ते हसंति नचंति ।  
 आलिंगति परोप्परमिओ तओ तत्थ कीलंति ॥  
 अह वारवई नयरिं कुविओ दीवायणो खयं नेही ।  
 इय नेमिनाह-कहियं सोऊण मणे विसत्तो सो ॥  
 हा ! पावनिही हा ! दुट्ठचिट्ठिओ हा ! अभग्गवंतोऽहं ।  
 जो जायव-कलियाए वारवईए खयं काहं ॥  
 मं को वि कोवइज्ज त्ति जामि अन्नत्थ पुरिमिमं सुत्तुं ।  
 इय चित्तिऊण विजणे वणंमि दीवायणो पत्तो ॥  
 दहूण तं कुमारेहिं जंपियं मज्ज-पाण-मत्तेहिं ।  
 निदय-मणो दुरप्पा सो दीवायणरिसी एसो ॥  
 वारवईए खय-कारओ ति जो रिट्ठनेमिणा कहिओ ।  
 ता निम्भरं हणामो निक्कारणवेरियं एयं ॥  
 तो कुविएहिं तह ताहिं ताडिओ मुट्ठि-लेट्ठ-लट्ठीहिं ।  
 जह नीहरंत-रुहिरो पडिओ धरणीयले एसो ॥

कण्हेण सुणियमेय अहं ! अकज्ज कयं कुमारेहि ।  
 जुत्ताजुत्त-विचारो दुद्धताण हवइ किं वा ॥  
 इय चित्ततो वलदेव-सज्जुओ खेयनिम्भरो कण्हो ।  
 दीवायणमणुणेउ कायव-वणमि सपत्तो ॥  
 रोस फुरियाहृद्धो दिद्धो दीवायणो मुणी इमिणा ।  
 नमिज्जण जपिओ सो—महरिसि । जाणसि तुम एय ॥  
 कोहो तिप्पत्तवीण तरुण दावानलो व्व खय-हेऊ ।  
 कोहो पयड-सेत्तू विवेय जीविय-विणास-न्यरो ॥  
 कोव सुत्तूण अओ पडिवन्ना उवसम महा-पुरिसा ।  
 ते वाल-सूढ-मत्ताइयाण न गणाति अवराह ॥  
 तो खमसु अहं कुमराण मज्जमत्ताण दुच्चरियमेय ।  
 इय भणिओ वि न सुचइ जाहे दीवायणो कोव ॥  
 ता भणिय वलदेवेण—कण्ह ! भो ! भो ! अल पयत्तेण ।  
 कुणउ निय-चितियमिमो किमन्नहा होइ जिणवयण ॥  
 दीवायणेण भणिय नरिद ! कुमारेहि हम्ममाणेण ।  
 कोव वसेण पडन्ना मए महती इमा चित्थिया ॥  
 सुत्तूण दुवे तुम्हे सयणस्स विमोक्ख-सम्भवो नत्थि ।  
 चारवईए विणासे ता गच्छह कि विचारेण ॥  
 अह सोय-भरक्कता पुरि गया वासुदेव-वलदेवा ।  
 वयणेहि मिलणेहि हिम-पीडिय-पकएहि व ॥  
 वित्थरिय सयलाए पुरीए दीवायणस्स वयण पि ।  
 अह पडह दाण पुवं कण्हो घोसावए एय— ॥  
 तव-नियम देव-गुरु वदणाइ-धम्मज्जया जणा होह ।  
 ज परिणामो नयरीए दारुणो सामिणा कहिओ ॥  
 एत्थतरम्म पुणरवि अरिद्धनेमी समांगओ भयवं ।  
 रेवयगिरि अवयसे सहस्रववणे समोसरिओ ॥  
 तो जायवा जिणिद नमिज्जण पुरो सहाइ विणिविद्धा ।  
 ससारुवेय-करो धम्म कहा भयवया चित्थिया ॥  
 सविग्ग मणा पज्जुन्न-सव-निसड-सुय सारण प्पमुहा ।  
 पव्वज्ज पडिवन्ना कुमरा सामिस्स पय-भूले ॥



अहं रुप्पिणी पयंपइ कण्हं पिय ! एरिसं अणिच्चतं ।  
 संसारिय-भावणं विसेसओ जायव-कुलस्स ॥  
 ता मं विसज्ज गिण्हामि जेण नेमिस्स अंतिए दिक्खं ।  
 वाह-जल-भरिय-नयणो विसज्जए रुप्पिणिं कण्हो ॥  
 सो पडिवज्जइ दिक्खं सहियो बहुयाहिं रायधूआहिं ।  
 तो जायवा ससोगा नमिउं नेमिं पुरिं पत्ता ॥  
 विगयसिरिं पिव मत्तइ अप्पाणं रुप्पिणिं विणा कण्हो ।  
 पत्तो अरिठ्ठनेमी जण-पडिवोहत्थमत्तत्थ ॥

पुणो वि पुरीए कारावियं घोसणं कण्हेण जहा- भो ! जायवा ! महंतं  
 दीवायणाओ भयमुवट्ठियं तां विसेसओ धम्मविनिरथा होह । वज्जेह पाणाइ-  
 वाय-मुसावायादिन्नदाण-परदार-परिग्गहे । अणुचिट्ठह आयं विल-चउत्थ-छट्ठा  
 द्दमाइ-तव-विसेसे । अचेह पवित्त-गत्ता पयत्तेण जिणिंदे । पज्जुवासह जिई-  
 दिया साहुणो । तेहिं वि तहत्ति पडिवत्तमेयं । दीवायणो वि दुग्गई चारवईए  
 विणासे कयनियाणो सरिज्जण ससुप्पन्नो अग्गिक्कुमारेसु । संभरिय-पुव्व-जायव-  
 वेरो आगओ चारवई-विणास्सणत्थं । न पभवइ जिण-वंदण-चण-नियमोववा-  
 साइ-परस्स जणस्स । एवं दीवायणो छिद्धणेसि ठिओ ताव जाव गयाई चारस्स-  
 वरिसाई । तओ लोएण चित्तियं नट्ठो निज्जिओ निप्पभो पडिहत्थ-तवो दीवा-  
 यणो कओ त्ति निम्भओ चारवई-जणो पुणो कीलिउमाढत्तो । कायंवरी-पाण-  
 परायणो जाओ । सो अग्गिक्कुमारो छिदं लहिज्जण चारवई विणासिउमारद्धो  
 बहुरुवे उप्पाए उप्पाएइ । जुगंत-सरिखं संवत्त-वायं विउव्विज्जण कट्ठ-तण-पत्त-  
 संघाए-पलायंत-जणे य महारवं करंतो पुरीए अविमत्तरे पक्खिवइ । पज्जालए  
 भीसणं महंतं जलणं । पुणो पुणो उज्जाणेहिंतो तरु-युम्भ-लया-वल्ली-तणाईणि  
 पक्खिवइ । धरं-घराउ उग्गेण अग्गिणा धूमेण य गंतुं न तीरइ नाणा-भणि-  
 खंड-भंडिया कणयणमया समंतओ फुट्ठंति पासाया तडत्ति विसट्ठंति महीयले  
 करि-तुरय-करह-वसह-रासह-मेस-पसु-पक्खि-गणाणं महंतो दारुणो सद्धो  
 संभूओ । जायव-जणा मत्ता पमत्ता य पियावाह-समालिंगिया डज्झंति ।  
 होहाख-गग्भिणं रुयंति पियंगणाओ । तओ बलदेव-वासुदेवा दट्ठूण डज्झमाणिं  
 चारवईं सुक्क-अक्कंद-सद्धा पिउणो धरसुवागया । सिग्घं च रोहिणिं देवईं  
 पियरं च रहमारोविज्जण चलिया जाव तुरय-वसहा हुयासणेण डज्झमाणा न  
 सकंति रहवरं समाकरिसिउं ताव ते सयमेव आयट्ठिउं पवता । एत्थंतरे ही

महाराय-कण्ट ! हा राम । हा पुत्त । हा वच्छ । हा नाह ! परित्तायहि परि-  
 त्तायहि त्ति सयलधरेसु उट्ठिया करुण समुल्लावा । तओ वलदेव-कण्हेहिं तुरिय-  
 तुरिय गोउर-द्धार जाव नीया दोवि रहा, इदकीलेण च ते रुद्धा । तओ तमि-  
 दकील पाएण वलदेवो जाव सुत्तेह ताव जलणेण त दुवार जालाहि जलिउ-  
 माढत्त । एत्थतरे दीवायणेण सलत्त—भो ! मए पुव्वमेव भणिय जहा तुम्मे  
 दुवे सुत्तूण अन्नस्स सुत्तूणो नत्थि त्ति मे पन्ना । तओ वासुदेवेण पायतलाहय  
 कवाडमेक्क धरणी-यले निवाडिय, विट्ठ च जालावली-पलित्त रामेण । तओ  
 ते वसुदेव-रोहिणी-देवर्द्धहिं भणिया—पुत्तया । तुम्हेहिं जीवमाणेहिं जायवकु-  
 लस्स पुणो वि समुत्तर्द्ध भविस्सइ ता तुरिय-तुरिय वच्छया । निगच्छह त्ति ।  
 तओ दीवायणस्स माया-पिऊण च वयणेण सत्तरुण रुयता निग्गाया कण्ट-उल-  
 देवा । वाहिं भग्गुज्जाणे ठिया डज्झमाण वारवड पिच्छति । दीवायणेण वि  
 सयलाइ दुवाराइ देव सत्तीए ढक्किऊण विसेसेण पज्जालिया नयरी । एत्थतरे  
 रामस्स पाण-वल्हो पुत्तो मणुज्जो कुज्जवारओ नाम वालकुमारो चरम देह-धरो  
 सो नियय-भवणुत्तमगे समारुत्तिऊण भणइ—भो ! भो ! सुणतु समासन्न-  
 देवय-जणा ! अरिद्धनेमि-सामिणो अह सिस्सो । समणो दतो सर्व-भूय-दया-  
 र्रो भोक्ख गमिस्समि त्ति सामिणा समाइट्ठो चरमदेहो । त जइ सच भय-  
 वओ वयण ता किमेय ? त्ति भणिए उवट्ठिया जमगा देवा । तेहिं उक्खित्तो  
 गलत जलणाओ । नीओ पल्लवदेस नेमि पासे ।

अह पायवोवगमण सममावेण अणुट्ठिय तइया ।  
 कण्टस्स महीवइणो सोलस देवी-सहस्सेहि ॥  
 तह पायवोवगमण सजाय जायवाण भट्टिलाण ।  
 सव्वासि चिय धम्मज्जयाण जलणाउ भीयाण ॥  
 इय जायवाण सट्ठी जणाण वावत्तरी य सेसणि ।  
 कुल-कोडीओ दीवायणेण नयरीण दड्ढाओ ॥  
 एव उम्मासेण दड्ढा दीवायणेण चारवड ।  
 तेण य पलाविया सा पच्छा पच्छिम-समुद्धमि ॥  
 वलदेव वासुदेवा डज्झति पिच्छिऊण चारवड ।  
 वाह-भरियच्छि-मुयला जपति परोप्पर एव ॥  
 नीसेस-सयण-रहिया रज्ज-विउत्ता विणट्ठ-परिवारा ।  
 भयन्तरलच्छा हरिण व्व सपय कट्ठ गच्छामो ॥

रासेण भणियमेयं दक्खिण-महुरा-पुरीइ गच्छामो ।  
 अच्छंति वच्छला अम्ह वंधवा पंडवो तत्थ ॥  
 कण्हो भणइ ए ते विमणिया दोवईइ आणथणे ।  
 जं गंगुत्तरंतस्स सज्ज पट्टाविओ न रहो ॥  
 पुब्बुत्तिवेहिं इमेहिं, ता कहं ताण वच्चिओ नथरि ।  
 भणियं बलदेवेणं ते पंडु-सुथा महीपुरिसा ॥  
 करिहंति कहं पि न ते पराभवं परम-बंधवा अम्ह ।  
 जम्हा घरागयाणं नीओ वि न दुट्ठमायरइ ॥  
 पडिवन्नमिणं कण्हेण तो गया दो वि हत्थिकप्पपुरे ।  
 कण्हो जंपइ वंधव ! वाहंति छुहा-तिसाउ भमं ॥  
 तुमभपमत्तो वाहिं चिट्ठ अहं भत्त-पाणमाणेमि ।  
 जइ पुण होज्ज अवाओ सह सज्जगयस्स तत्तोइहं ॥  
 काहामि सिंहनायं आगंतवं तओ तए झत्ति ।  
 इय जंपिऊण पत्तो पुरस्स सज्जंसि बलदेवो ॥  
 वत्थय-पडेण पच्छाइऊण शिरिवच्छलंछियं वच्छं ।  
 सथल-सुवणाभिरामो कंदुय-हट्ठं गओ रामो ॥  
 रुवेण पमाणेण य अंसहिओ सो असेस-मणुयाण ।  
 लोएण सव्वविज्जइ विस्थ-रस-वियसियच्छेण ॥  
 हट्ठंसि अंगुलीयं समप्पिउं किणिय-अवर-हत्थो सो ।  
 कडय-जुयलं च दाउं गहिय-सुरो जाव नीहरइ ॥  
 तावारक्खिय-पुरिसेहिं अक्खियं अच्छदंत-भूवइणो ।  
 बलदेव-समो रुवाइएहिं पत्तो नरो को वि ॥  
 रत्तावि ससंकेणं तं हणिउं पेसिउं नियं सेनं ।  
 पहरिउमिणं पयट्ठं बलस्स लोउत्तर-बलस्स ॥  
 कण्हस्स सह-सन्नं काउं सो तरस संसुहो डुको ।  
 नियडं करिमाइहिऊण हरिण-जणस्स सीहु व्व ॥  
 कण्हो वि तत्थ परो पुरगलं कड्डिऊण पहरइ ।  
 विहि-विवलं तं भगं नाणज्जाणेहिं कम्मं व ॥  
 भणिओ य अच्छदंतो अरे दुरायार ! वारवइ-दाहे ।  
 करि-तुरथाइ-बलं पिव किं नाहुबलं पि गयमम्ह ? ॥

ता भुजसु निय रज्ज सुक्षो अम्हेति वदयरो एसो ।  
 इय भणिउ ते पत्ता पत्तल-तरु-पवरमुज्जाण ।  
 तत्थ गलतसुजला नमो जिणाण ति जपिउ दो वि ।  
 त अन्न भुजता विसाइणो चितयति इम ॥  
 सुहि-सयणाइ-विइन्न भत्त मोत्तूण पवर-रिद्धिण ।  
 एव पि भुज्जइ अहो ! दुसहाओ छुहा पिवासाओ ॥  
 किंचि जिमिऊण चलिया सोसवारन्नमुवगया एण ।  
 तो सल्लवण भत्ताओ मडर पाणाओ गिम्हाओ ॥  
 बहु-पह परिस्समाओ सोयाइ-सपाओ पुत्त विगमाओ ।  
 कण्हो फुरत तण्हो वलदेव जपण एव ॥  
 हे भाय ! भाय-वच्चल ! तण्हा म वाएण, सुसइ वयण ।  
 आणसु कत्तो वि पय पय पि गतु न सक्कोऽह ॥  
 भणिय वलदेवेण—इह तरुच्छायाण चिट्ठ अपमत्तो ।  
 विविहोवदव-वहुल सव्व पि ह सुव्वड अरत्त ॥  
 वणदेवीओ य पयपियाओ पिय-वधओ इमो मज्झ ।  
 तुम्हेति रक्खियओ नासो व्व समप्पिओ तुम्ह ॥  
 इय भणिऊण गओ सो जलत्थमह पीय वत्थ-पिट्ठियगो ।  
 जाणूवरिकय-पाओ जणइणो सुविउमारओ ॥  
 तत्तो पलवकुब्बो धणु-हत्थो वग्घ-चम्म-पावरणो ।  
 हरिण वहत्थ त देसमागओ सो जरकुमारो ॥  
 कण्हो तेण धणु कट्ठिऊण सुक्केण निसिय-वाणेण ।  
 हरिण-वम्ममेण विद्धो मम्म-पएसमि पायतले ॥  
 तो उट्ठिऊण सत्ता आढत्तो केसयो भणिउमेव ।  
 केण विणा अवराह विद्धोऽह हत्त ! पायतले ॥  
 न मण अन्नाय-कुलो एत्थिय-काल कयाइ कोइ हओ ।  
 ता सिग्घ निय-गोत्त मह अक्खउ सो जइ मणुस्सो ॥  
 तरु-गहणतरिण्ण जराकुमारेण चितिय एय ।  
 हरिणो न होइ एसो पुरिस विसेसो इमो को वि ॥  
 गोत्त च मज्झ पुच्छइ कहेमि ता तं कहेइ जरकुमारो ।  
 वसुदेव-जरादेवीण हरिकुलत्तसयाण सुओ ॥

हरिणो जहक्कवीरस्स जेट्ठ-आया जराकुमारोऽहं ।  
 कण्ह-वह-वेज्जणत्थं भसोसि वाहो व्व रत्तमि ॥  
 जायाइं वच्छराइं वारस्स, तुम्हे वि कहहं के तुम्मे ? ।  
 कण्हेण जंपियं एहिं एहि सिग्घं महाराय ! ॥  
 तुह वलदेवस्स य लहुय-वंधवो केसवो अहं एसो ।  
 मस रक्खत्यमरत्ते भससि तुमं निष्फलारंभो ॥  
 हा ! किं एसो कण्हो त्ति संकिरो आगओ जरकुमारो ।  
 दट्ठूण तारिसं तं वाहाविल-लोयणो भजइ ॥  
 हा ! हा ! हओस्मि धिन्धी ! अहं दुरप्पा कुकरा-चंडालो ।  
 कत्तो कहं व पत्तो इत्थं तुमं पुरिस-सदृल ! ? ॥  
 दीवायणेण दड्ढा किं नयरी जायवावि किं नट्टा ? ।  
 कण्हेण जरकुमारस्स झत्ति सिट्ठं जही दिट्ठं ॥  
 तो पलविउं पवत्तो सोयज्जर-जज्जरो जरकुमारो ।  
 अहह ! मए पावेणं विहियं कण्हस्स आतित्थं ॥  
 ता किं करेमि गच्छामि कत्थं कत्थं व गओ अहं सुगओ ।  
 होहामि भायघाया को वा मं पिच्छिउं पि खसो ॥  
 जावेस्स अत्थि लोओ तुहहं नामं ताव इत्थं वित्थरिही ।  
 मह पावकारिणो उण विथंभिही एच्चिरं गरिहा ॥  
 तुज्झ हिय-करण-हेउं वणवास-किलेसमम्भुवगओऽहं ।  
 जेण मए निक्कारण-रिउणा एयं हियं विहियं ॥  
 ते कत्थं जायव-निवा ताओ कत्थं व कुमार-कोडीओ ।  
 कत्थं व गयाइं ताइं विलासिणीणं सहरसाइं ? ॥  
 कण्हो जंपइ पत्थिव ! अलं पलावेहिं धेहि धीरत्तं ।  
 सुविणो व्व जीवलोओ हि भंगुरो भयवया कहिओ ॥  
 ता मह वच्छयलाओ गहिउं कोत्थुहमणिं तुमं गच्छ ।  
 पंडव-ससीवमैसिं वुत्तंतमिणं च साहेज्ज ॥  
 तह भस वयणेण भणेज्ज पंडवे दोवई-समाणयणे ।  
 सब्बस्स-हरण-पसुहो मए कओ तुम्ह अवमाणो ॥  
 तं खमह मज्झ दोसं खमा-पहाणा हि हुंति सप्पुरिसा ।  
 इय जंपिओ वि जाहे न गंतुमिच्छइ जरकुमारो ॥

कण्हेण पुणो भणिओ गच्छसु सिग्ध तुमं महाभाग ! ।  
 वलदेवस्स ममोवरि गच्छ सुणसि चिय सिणेह ॥  
 सो मह तण्हा-विगमत्यमुदयमन्नेमि गओ अडविं ।  
 इह पत्तो म दहु मरणावेत्य तुम दणिही ॥  
 तो तेहि चेव पएहिं गच्छतो पायतल-गय वाण ।  
 उद्धरिउ हियय-भणिं गहिउ च गओ जरकुमारो ॥

तओ कण्हो पटार पीटा-परञ्चसो नमोक्कार काउमारद्धो—नमो परम-  
 पूयारिहाण अरहताण । नमो सासय-सुह सम्मिद्वाण सिद्धाण । नमो पच्च-वि-  
 हायार-पराण आयरिधाण । नमो सज्झाय-ज्झाण-रयाण उवज्झायाण । नमो  
 भोक्ख-साहण सहायाण साहण । नमो मम धम्मगुरुणो नेमिनाहस्स । तओ  
 तण सत्थरं रद्धुण पड-पच्छाद्य-सरीरो वीर-सयणिज्जमुवगओ विचित्तिउ-  
 मारद्धो—

धत्ता कुमरा पज्जुन्न-सर्व-जनिक-सारण-प्पमुहा ।  
 अन्ने वि जायव-जणा तह कप्पिणी पमुह-देवीओ ॥  
 परिचत्त सव्व-सगा सामि-समोवमि जे पवन्न-वया ।  
 अकयन्तवचरणोऽह तु पावकम्मो मरामि त्ति ॥  
 पज्जते दीवायण-सम्भरणुप्पन्न-रोद्ध-ज्झाण परो ।  
 सो वरिस सहस्साऊ मरिऊण गओ तद्य-पुढवि ॥  
 वलदेवो वि जवेण गहिय-जलो नलिणि-पत्त पुडण्ण ।  
 विवरीय-सउण-सकिय-चित्तो कण्हतिथ पत्तो ॥  
 सुत्तो इमो त्ति मुत्तूण सो जल चितए सुवओ ताव ।  
 एसो जणद्धणो जग्गियस्स दाह इमस्स जल ॥

नेह-निम्भर मणो मय पि त न याणइ । तओ कचि काल पडिवाल्लिउ  
 वलदेवो नियच्छइ कसिणमच्छियाहि सच्छन्न कण्ह । तओ भीओ हली मुहाओ  
 वत्थ अवणेइ जाव हा । मउ त्ति मुच्छाए पडिओ धरणीयले । पचागय-चेय-  
 णेण मुक्को सीहगाओ तहा जह । सविथाकुल काणण कपिउमादत्त । भणिउ  
 चादत्तो हली—जेण मे एस भाया पाण वद्धहो पुहईए एक-वीरो निग्घिणेण  
 दुरप्पणा विणिवाइओ सो जइ सच्च सुहटो तो मे देउ दसण । कह वा सुत्तो  
 पमत्ते वाउले वा पहरिज्जइ । ता नूण सो पुरिसाहमो । एवमुच्चसदेण भणतो  
 समतओ वण हिडिऊण पुणो गोविद-पासमागओ वलो । रोविउमारद्धो य—

हा भाय ! हा जणहण ! हा हरिवंसावयंस ! हा वीर ! ।  
 किं ते क्यामि रूपं सोहृणं सुयवलं विहवं ॥  
 इय विविहं विलवंतो गमिअण दिण-निसं च वलदेवो ।  
 गोसे नेह-विमूढो चलिओ खंधे हरिं काउं ॥  
 गिरि-गहणेसु असंतं सिद्धत्थ-सुरो तसोहिणा द्दुं ।  
 तस्स पडिवोहणत्थं दिट्ठते दंसए एवं ॥  
 गिरि-अग्ग-अअग्गं समपहम्मि अग्गं च संघइ रहं सो ।  
 नर-रूपो आरोवइ पडभिणिसंडं सिलावट्ठे ॥  
 दव-दड्ढ-थाणु-सरिसं तिडुइणि-तकं जलेण सिंचेइ ।  
 हरिय-तणंक्रुर-नियरं गावि-करोडी-मुहे छुहइ ॥  
 तं द्दुं अणइ बलो अलं किलेसेण तुह जं इमिणा ।  
 रह-नलिणी-तिडुइणी-गावीण न कोइ होइ गुणो ॥  
 सिद्धत्थ-सुरो जंपइ जइया तुह खंध-संठियं मडयं ।  
 जीविहिइ तया होही गुणो रहार्हण एएसिं ॥  
 ता लद्ध-वेयणेणं बलेण भणियं- किमेसं मे भाया ।  
 सच्चं मओ त्ति जं एस को वि मं एवमुल्लवइ ॥  
 तो पच्चक्खो होउं सिद्धत्थो अणइ जरकुमाराओ ।  
 कणहस्स वहो कहिओ जिणेण सो तहा जाओ ॥  
 अणइ बलो कणह-वहो विहिओ कइया जराकुमारेण ।  
 सिद्धत्थो कहइ जराकुमार-वुत्तंतमेयस्स ॥  
 सो सिद्धत्थं आलिंगिउं अणइ- कहसुं अज्झ कायव्वं ।  
 अणइ सुरो जिण-वयणं संभर पडिवज्ज पव्वज्जं ॥  
 भणियं बलदेवेणं करेमि एयं कहं हरि-सरीरं ।  
 नइ-दुम-संगम-पुलिणे सक्कारसु इय सुरो अणइ ॥  
 उत्तम-पुरिसा पूयारिह त्ति तं पुज्जिउं तहेव कथं ।  
 अह नेमिजिणाणत्तो चारण-समणो तहिं पत्तो ॥  
 तस्स समीवे वेरगसंगओ गिण्हइ बलो दिक्खं ।  
 तुंगे तुंगिय-सिहरे गंतुं तिब्बं तवं तवइ ॥  
 अह जरकुमरो पत्तो दाहिणमहुराइ पंडवाण इसो ।  
 अप्पेइ कुत्थुहमणिं कहेइ वारवइ-दाहाइ ॥

ते सविग्गा रज्ज दाउ तस्सेव नेमि पय-भूले ।  
 चलिया वय-गहणत्थ, अह नेमिजिणेण पट्टविओ ॥  
 धम्मो व्व सुत्तिमतो चउताणी धम्मवोस अणगारो ।  
 तेण य विइन्न दिस्सु पट्टु-पासे पट्वा चलिया ॥  
 छट्ठमाइ मासइमास उम्मास-पमुह-उमण-परा ।  
 वारसहि जोयणेहि सुणिउ नेमिस्स निव्वाण ॥  
 सजाय-गच्छ-सेया पच वि सत्तुजण गिरिवरमि ।  
 कय पायवोवगमणा केवलमुप्पाटिउ सिद्धा ॥  
 पुव्व पि नव दसारा समुद्धविजयाइणो सिवादेवो ।  
 गयसुकुमालेण सम वय पवत्ता दिव पत्ता ॥  
 रप्पिणि पमुहाओ सिव गयाओ अह दोवई वय गरिउ ।  
 राईमई-समीवे जच्छुय-कप्पमि सपत्ता ॥  
 वारवईइ विणासे विसुद्ध-सवेग-सगय मणाओ ।  
 वसुदेव-रोहिणी-देवईओ पत्ताओ सुरलोय ॥  
 अह त वलदेवरिसि पच्चत-निवा जणाओ सोऊण ।  
 चितति अम्ह रज्ज वउतो को वि कुणइ तव ॥  
 विज्ज च साहइ इमो तत्तो चउरग-सेन्न परियरिया ।  
 पहरण-विहत्थ-हत्था ते पत्ता राम-रिसि पासे ॥  
 अह सिद्धत्थ-सुरेण विउव्विया पिग-केसर-कडप्पा ।  
 दाढा-कराल-वयणा रामस्स चउदिसि सोहा ॥  
 ते ददूण नरिंदा भीया दूराउ पणमिउ राम ।  
 निय-निय-नयरेसु गया तत्तो लोयमि वलदेवो ॥  
 नरसिहो त्ति पसिद्धो तव विसेसेण कुणइ पसम परो ।  
 अन्न-दिणे पविसत्तो कम्मवि नयरमि भिक्खत्थ ॥  
 वलदेवो कूव-तडे तरुणीए दिट्ठिगोयर पत्तो ।  
 ख्वन्निखत्त-मणाए तीए सुत्तु कुडय कठ ॥  
 निय-कडियल-उत्तारिय सुयस्स कठमि पासओ दिन्नो ।  
 सो पक्खित्तो कूवे रामरिसी पिच्छए एव ॥  
 तो सविग्गो चितइ अणत्थहेऊ अहो ! सरीर मे ।  
 ता गिण्हस्स भिक्ख रत्ते चिय इत्थिया रहिण ॥



एवं अभिगमहं सो गहिऊण निधत्तिउं गओ रत्नं ।  
 तण-कट्टहार-वणछिंद-दिन्न-भिक्षवाइ पारेइ ॥  
 सज्झायं धम्मकहं च तस्स सोऊण उवससं पत्ता ।  
 करि-वग्घ-सीह-चित्ताय-संवर-हरिणाइणो सत्ता ॥  
 ते के वि सावगत्तं सम्मत्तं के वि के वि अविरोहं ।  
 के वि हु अद्दग-भावं पडिवत्ता अणसणं के वि ॥  
 पडिसाठियं निसत्तं च तं निसेवन्ति सुक्क-वाचारा ।  
 जम्हा असंभवं पि हु तव-प्पभावेण संभवइ ॥  
 तत्थेको हरिण-जुवा संविग्गो पुब्ब-कम्म-संवद्दो ।  
 सव्वत्थ रामसुणिणोऽपुमग्ग-लग्गो परिवम्मइ ॥  
 अह पत्ता रहकारा रुक्खे छिंदन्ति तत्थ दालकए ।  
 भोयण-समए तेसिं भिक्षवत्थं आगओ रामो ॥  
 सुक्क-तण-पत्त-भोई तत्थ गओ साहुणा ससं हरिणो ।  
 द्दूण सुणिं रहकार-सामिणा चित्तिथं एवं ॥  
 रोरघरे एस निही एसो मरु-मंडलंमि कप्प-तरु ।  
 जं पत्तो इत्थ इसो सुणी अहो ! मज्झ पुत्ताइं ॥  
 पुत्ता मणोरहा से मह सहलं जीवियं कयत्थोऽहं ।  
 दाउं इसस्स भिक्षवं करेमि गय-पावसप्पाणं ॥  
 तो नमिऊण महीयल-निहिय-सिरो देइ सो पवर-भिक्षवं ।  
 सा गहिया सुणिणा दायगेण देवाउयं वद्धं ॥  
 हरिणो वियसिय-नयणो रामरिसिं दायगं च रहकारं ।  
 पुणरुत्तं पिच्छंतो संविग्गो चित्तए एवं ॥  
 धन्नो इसो कयत्थो जो पडिलाभइ महासुणिं एवं ।  
 पुत्त-रहिओ अहं पुण अत्तसो दाणंमि तिरिओ त्ति ॥  
 इय दायगं पसंसइ पुणो पुणो निंदए य अप्पाणं ।  
 इत्थंतरंमि पवलानिलेण कंभाविओ पडिओ ॥  
 अद्धच्छिन्नो रुक्खो उवरिं रहकार-साहु-हरिणाण ।  
 तिन्नि वि मरिउं देवा उपत्ता पंचमे कप्पे ॥  
 वलदेवो वरिससयं सामन्नं पालिउं सुरो जाओ ।  
 आरुग्ग-सुक्ख-वल-रुव-संपथाहिं पहाणयरो ॥

सो कण्ट गुरु नेहेण ओहिनाणेण दहुमाढतो ।  
 तइयाए पुढवीए पेच्छइ दुक्ख अणुहवत ॥  
 तो वेउव्विय-देह काउ कण्टस्स अतिय पत्तो ।  
 रइउ रयणुज्जोय दिव्व गघ व सो दिहो ॥  
 भणिय वलेण—वधव कण्ट ! किमिण्हि करेमि ते कहसु ।  
 पुव्व कय-कम्म-पभव सहेमि दुक्ख भणइ कण्टो ॥  
 तत्तो वलदेवेण कण्टो दोहि वि भुयार्हि उक्खित्तो ।  
 तावेण व नवणीय विलाइ सो उद्धरिज्जतो ॥  
 कण्टो जपइ पुचसु सुद्धपर होइ भाय ! मह दुक्ख ।  
 ता गच्छ तुम भरहे दुण्ट वि अम्हाण स्वाड ॥  
 दससु जट्टियाइ जणस्स, तो आगओ वलो भरहे ।  
 दिव्व-विभाणारूढो चक्क-गयान्सख-खग्ग-धरो ॥  
 कचण-पिसग-वत्थ गरुडारूढ पयासए कण्ट ।  
 नीलवर-परिहाण हल-मुसल-धर च अप्पाण ।  
 सवित्तेस वेरिपुरे सुदसए अम्लए य सवत्थ ।  
 कारेह अम्ह स्वाइ नमह अचेह भत्तीए ॥  
 ओगच्छामो सग्गाओ सग्ग सहार-कारिणो अम्हे ।  
 काऊण विविह-कीलाओ पुण वि तत्थेव गच्छामो ॥  
 वारवई अम्हेहिं विहिया अम्हेहिं चेव सहरिया ।  
 तो राम वयणमेय लोएण तह त्ति पडिचत्त ॥  
 एव परपराए इमा पसिद्धी जयमि सजाया ।  
 रामो वि गओ सग्ग दिव्व-सुह भुजए तत्थ ॥  
 एव नरिद ! जाओ मज्जाओ जायवाण सव्व कखओ ।  
 ता रत्ता नियरज्जे मज्जपवित्ती वि पडिसिद्धा ॥

इति सुराव्यसने यादवकथा ॥

इण्हि नरिद ! निमुणसु कहिज्ज-माण मए समासेण ।  
 वसणाण सिरो-रयण व सत्तम चोरियावसण ॥  
 पर-दव्व-हरण-पाव-डुमस्स घण-हरण मारणार्हणि ।  
 वसणाइ कुसुम नियरो नारय-डुवप्पाइ फलरिद्धी ॥

जग्गंतो सुत्तो वा न लहइ सुक्खं दिणे निसाए वा ।  
 संका-छुरियाए छिजमाण-हियओ धुवं चोरो ॥  
 जं चोरियाए दुक्खं उव्वंघण-सल्लरोवण-प्पमुहं ।  
 एत्थ वि लहेइ जीवो तं सव्व-जणस्स पच्चक्खं ॥  
 दोहणमंगच्छेयं पराभवं विभव-भंसमन्नं पि ।  
 जं पुण परत्थ पावइ पाणी तं केत्थिं कहिमो ॥  
 हरिऊण परस्स धणं कथाणुतावो समप्पए जइ वि ।  
 तह वि हु लहेइ दुक्खं जीवो वरुणो व्व परलोए ॥  
 रत्ता भणियं को सो वरुणो ? । गुरुणा वुत्तं सुण  
 इत्थेव भरह-खित्ते नयरी नामेण अत्थि मायंदी ।  
 मायंद-प्पमुह-पायवं-अभिरामा-रामरमणिजा ॥  
 तत्थ निवो नरचंदो अरि-वहु-मुह-कमल-पुत्तिमा-इंदो ।  
 मायंदु व्व दुमाणं सिरोमणी सव्व-निवईणं ॥  
 सोहण-मंजरी मंजरि व्व पसरंत-सील-सुरहि-गुणा ।  
 नयण-भमराण-वीसाम-मंदिरं से अहादेवी ॥

कथाइतीए समुप्पन्नो पुत्तो । करावियं रत्ता वद्धावणयं । कयं से 'नरसिंहो'  
 त्ति नामं । पत्तो सो कुमार-भावं । गहाविओ कला-कलावं । पवन्नो अणन्न-  
 सामन्न-लायन्न-पुत्तं तारुत्तं ।

सा तस्स ख्व-सोहा संजाया पिच्छऊण जं मयणो ।

लज्जाए विलीणंगो नूणमणंगत्तणं पत्तो ॥

अत्रया विन्नतो कुमारो पडिहारेण देव ! दुवारे चिट्ठंति कुमार-दंसण-  
 त्थिणो कुसल-निउण-नाभाणो चित्तयर-दारया । कुमारेण वुत्तं सिग्घं पवे-  
 सेहि । पावेसिया पडिहारेण । पणमिऊण कुमारं उवविट्ठा ते । समप्पिया चित्त-  
 वट्ठिया ।

अह पेच्छऊण एयं परिओस-विसट्ठ-लोयण-जुएण ।

भणियं नरसिहेणं का एसा देवया एत्थ ? ॥

हसिऊण तेहिं भणियं न देवया किंतु माणुसी एसा ।

तो कुमारेणं वुत्तं न एरिसी माणुसी होइ ॥

अह माणुसी वि जइ होज्ज एरिसी ता कुणंति जं कट्ठं ।

के वि हु सग्ग-निमित्तं तेसिं सव्वं पि तं विहलं ॥

ता तुम्ह नृणमेयं अणुत्तर चित्त-कम्म-चउरत्त ।  
 इय मज्झ कुरइ चित्त, तो भणिय कुसल-निउणेहि ॥  
 अम्हाणमिह न किंचि वि चित्तकर चित्त-कम्म-चउरत्तं ।  
 दद्दु पि पडिच्छद न जेहिं सम्म इमा लिहिया ॥  
 एकस्स पयावइणो वत्तसु विन्नाण-कोसल एत्थ ।  
 जेण पडिच्छदयमत्तरेण वाला विणिम्मविया ॥  
 इय तव्वयण सोउ वियसिय-मुह-पकएण कुमरेण ।  
 भणिय कहेह भदा ! का एसा कस्स वा धूया ॥

तेहिं भणिय कुमार ! सुण । अत्थि कणगउर-नयरे कणगद्धओ राया,  
 कणगावली से भज्जा, ताण कणगवई नाम धूया ।

पसरतेण समता कणगुज्जल-काय-कति पडलेण ।  
 कणया मरणाइ पि वजा दिसइ दिसा पुरधीण ॥

सा य रुवाइसएण सुणीण वि मणहारिणी कला कुसलत्तणेण असरिसी  
 अन्न-कन्नयाण पत्त-जोव्वणा समागया पिउ-पाय-पणामत्यमत्याणमडवे । आय-  
 न्नीय तीए वदिणा कीरत कुमार ! तुह गुण-कित्तण । तप्पभिह च परिचत्त-  
 सेस-वावारा अट्ठाण दिन्न सुन्न डुकारा कठ-लोलत-पचमुग्गारा गरुय-पसरतनी-  
 सासा कुमार-गुण सकह-भेत्त-पत्त-आसासा सजाया सा । सुणियमिण से स-  
 होहिंतो रत्ता । कि इमोए ठाणे अणुराओ, कुमारस्स वि केरिस्स इम पइ चित्त  
 ति जाणणत्थ कुमारस्स पडिच्छदय आणेउ, इम कणगवई-पडिच्छदय च  
 दसिउ पेसिया इत्थ अम्हे । कुमार ! नगरुज्जाणे राहावेहेण घणुव्वेयमम्म-  
 सतो पुरपरिसरे विविह-तुरग-वग्ग-वग्गण विणोयमणुहवतो सीह-डुव्वारे वार-  
 णारोह-कील कुणतो य दिट्ठो तुम । तओ सरीर-सुदेर-दलिय कदप्प-दप्पस्स  
 कुमारस्स अहो अविकल कला-कोसल्ल ति पत्ता विन्ध्य अम्हे । इम च सोऊण  
 मयण सर-गोयर गओ कुमारो । तहा वि नियमागार गृहतेण तेण भणिय—  
 भण ओ महसार ! किं पि समस्सा-पय । पत्तिय-मुहेण जपिय महसारेण—

‘ करि सफलउ अप्पाणु ’

सिग्घमेव भणिय कुमारेण—

‘ पडिवज्जि वि दय देव गुरु देवि सुपत्तिहि दाणु ।

विरइ वि दीण जणुद्धरणु करि सफलउ अप्पाणु ॥’

कुसलेण वुत्तं अहो कुमारस्स कव्व-करण-सत्ती ! कुमारेण जंपियं  
बुद्धिसार ! तुमं पढसु । तेण पढियं ।

‘ इहु भल्लिम पज्जंतु ’

कुमारेण भणियं

‘ पुत्तु जु रंजइ जणय-अणु थो आरोदइ कंतु ।

भिच्छु पससु करइ पढु इहु भल्लिम पज्जंतु ॥ ’

अहो अइसुओ त्ति भणियं निउणेण कुमार ! मए वि समरसा चितिया  
अत्थितं पूरेसु । कुमारेण वुत्तं पढसु । पढिया निउणेण

‘ सरगयवन्नह पियह उरि पिय चंपयपहदेह ।’

तक्कालमेव कुमारेण भणियं

‘ कसवदइ दिन्निय सहइ नाइ सुवन्नह रेह ॥ ’

निउणेण भणियं जं चेव चितियं उत्तरइ मए तं चेव कुमारस्स वि  
फुरियं अहो बुद्धि-पगरिसो ! । कुसलेण वुत्तं समावि समस्सं पूरेसु । पढि-  
या तेण

‘ चूडउ चुन्नी होइसइ सुद्धिकवोलि निहितु । ’

कुमारेण भणियं

‘ सासानलिण झलक्खियउ वाहसलिलसंसित्तु ॥ ’

कुसलेण वुत्तं अहो अच्छरियं ! पचक्ख-सरस्सई कुमारो । भणिओ  
कुमारेण कुवेरो नाम भंडागारिओ भो ! एयाणं देहि दीणार-लक्खं । कुवे-  
रेण वुत्तं जं देवो आणवेइ त्ति । चितियं च अहो ! सुद्धया कुमाररा जं  
अलक्खं दाणमेव नत्थि । नूणं न याणइ लक्ख-परिमाणमिमो । ता तं संपाडे-  
मि एएसिं कुमारपुरओ चेव जेण लक्खो अहा-पमाणो त्ति सुणिऊण न पुणो  
थेव कज्जे एवमाणवइ त्ति । तओ तेण तत्थेव आणाविओ दीणार-लक्खो,  
पुंजिओ कुमार-पुरओ । भणियं कुमारेण-भो कुवेर ! किमेयं ति ? तेण  
वुत्तं देव ! एस सो दीणार-लक्खो, जो पसाईकओ कुमारेण एएसिं कुसल-  
निउणाणं । कुमारेण चितियं हंत ! किमेयं संपयं संपयाण दंसणं, नूणं पभूओ  
खु लक्खो एयस्स पडिहाइ । ता सं सुहित्तणेण किर पडिबोहिऊण एयस्स  
दंसणेण नियत्तेइ । इमाओ अपरिमिय-महादाणाओ नेच्छइ य मज्झ संपया-  
परिभंसं ति । अहो ! भूढया कुवेरस्स । एगंतवज्झे अणाणुगामिए सह

जीवेण साहारणे अग्नि-तक्कराईण पयाण भित्तफले परमत्यओ आवयाकारए  
अत्थे वि पडिवथो । ता पडिवोहेमि एय । तओ भणिय—अज्ज कुवेर !  
किमेसो लक्खो ? । कुवेरेण भणिय—देव ! एसो । कुमारेण वुत्त—  
भो ! कि दोण्ह एगमित्तेण कित्तिओ वा एगलक्खो ? न खलु एएण  
इत्थ पि जम्मे एए चित्तदारयो परिमिण्णावि वएण सुदिणो भवति । नय  
असपयाणेण अपरिग्गसो सपयाए । अवि य खीणे य पुत्तसम्मारे नियमा  
विणस्सइ ।

तदा—

अणुदियह दितस्स वि झिज्जति न सायरस्स रंयणाइ ।

पुत्त क्खएण झिज्जइ ता रिद्धी न उण चाएण ॥

अदिज्जमाणा वि अन्नेसिं अपरिसुज्जमाणा वि अत्तणा गोविज्जमाणा  
वि पच्छन्ने रक्खिज्जमाणा वि पयत्तेण अससय नस्सइ एसा । किं वा दाण-  
भोग-रहियाए अवित्ति कम्म घर-मेत्ताए सपयाएत्ति ता वीय पि लक्ख देहि ।  
कुवेरेण वुत्त—जं देवो आणवेइ । अहो ! उदारया कुमारस्स त्ति विम्बिया  
कुसल-निउणा । चित्तवट्ठिय पुणो पुणो पिच्छतेण पडिय कुमारेण—

मयण धरिणी नूण दासी-दस्स पि न पावए ।

त्ति णयण-पिया पत्ता लोए तण व लहुत्तण ॥

सलिल-निहिणो धूया धूली-समा वि न सोहए ।

अमर-महिला हीला-ठाण डमीए पुरो भवे ॥

चित्तिय कुसल निउणेहि—कयत्या कणगवई कुमारी जा कुमारेण एवं  
वहु मणिज्जइ । सपत्तमग्गणसमीहिय । एत्थतरे मज्जण-समउ त्ति उट्ठिओ  
कुमारो । गया नियावास कुसल निउणा । एव कुमार-सेवा-परा ठिया कि-  
त्तिय पि काल । कुमार-स्व आलिह्जिण चित्त-वट्ठए पत्ता कणगपुर । दसिओ  
कुमार-पडिच्छदओ कणगड्यस्स । कहिओ कुमार-वुत्ततो । भणिय रत्ता—  
ठाणे अणुराओ कुमारीए । इम पड अणुरत्तो य कुमारो । तओ चउरग-वल-  
कलिया पेसिया कणगवई ।

पत्ता मायदीण इदीवर लोयणा पसत्य-दिणे ।

परिणीया कुमारेण एसा लच्छि व्व कण्हेण ॥

अह नरचदो राया रेज्जमि निवेसिज्जण नरसिह ।

पव्वज्ज पडिवत्तो सुणिचद-सुणीसर-समीवे ॥

ता नरसिंहो राया अणुराय-परन्वसो विसय-गिहो ।  
 चिह्नं पेच्छंतो चिय कणगवइए वयण-कमलं ॥  
 सो नद-गीय-वाह-त-चित्तकामाङ्गणा विणोएण ।  
 तीए चिअजक्खित्तो तणं व रज्जं पि मनेइ ॥  
 करि-तुरय-कोस-चित्तं न कुणइ न महायणं पलोएइ ।  
 निय-देसं पि न रक्खइ पच्चत-निवेहिं भज्जंतं ॥  
 तो शुत्तिएण सूरेण संतिउं सह पहाण-पुरिसेहिं ।  
 गहिउं रज्जं निस्सारिओ अ एसो पिया-सहिओ ॥  
 सो ममइ महीवल्लयं छुहा-पिवासाइ-डुहं-भरकंतो ।  
 कासाउराणमहवा कित्तिथमेयं मणुस्साणं ॥  
 अहं काणणंमि एक्कंमि मग्ग-खिन्नस्स वीसमंतस्स ।  
 दइउच्छंग-निवेसिय-सिरस्स तस्सागया निदा ॥  
 एत्थंतरंमि हरिया कणगवई खेयरेण केणावि ।  
 हा नाह ! रक्ख रक्ख त्ति करुणसइ विलवमाणी ॥  
 रत्तावि विबुद्धेणं कड्डिय-खग्गेण जंपिओ खयरौ ।  
 सुत्तस्स मे पिययमं तुमं हरंतो न लज्जेसि ॥  
 ता सुंच पियं सह होसु संसुहो जइ तुमं मणुस्सोसि ।  
 जेण तुह सिक्खमिभिणां करेमि तिवखग्ग-खग्गेण ॥  
 इथ तस्स भणंतस्स वि खणेण खयरौ अदंसणं पत्तो ।  
 तत्तो विसण्ण-चित्तो नरसिंहो विलवए एवं ॥  
 हा ! कमल-विउल-नयणे ! मयंक-वयणे ! सुहा-महुर-वयणे ! ।  
 तुमए विणा विणासो सुहस्स मह संपयं जाओ ॥  
 अमओवमेण तुह दंसणेण परिओससुव्वहंतस्स ।  
 सह न मणुव्वेगकरं रज्ज-परिभंस-डुक्खं पि ॥  
 करि-तुरय-रह-समिद्धं रज्जं हरिज्जण किं न तुटोसि ।  
 जं हयविहि ! हरसि तुमं सह हिययासासणं दइयं ॥  
 वसणंमि ऊसवंमि य अभिन्न-हियया हवन्ति सप्पुरिसा ।  
 इय चित्तिज्जण एसो नरसिंहो धरइ धीरं ॥  
 अजिइदियत्तणेणं भंसं रज्जस्स अहमिणं पत्तो ।  
 तत्तो विवज्जइस्सं अओ परं रमणि-संभोगं ॥

जा पुण वि रज्जलाभो न होइ इय नियमणमि सठविउ ।  
 सो वहु-विह-देसेसु परिममतो गमइ काल ॥  
 अह सिरिउरमि नयरे बीसतो नयर देवथाययणे ।  
 सो तत्थ निय दइय दहु परिओसमावन्नो ॥  
 जपइ तुम पिययमे कहमिह पत्ता अणम बुद्धि व्व ? ।  
 सा भणइ खेयरेण नीयाइ तेण निय-नयरे ॥  
 अणुराय-परवसेण चहुसो अब्भत्थिया य भोगत्थ ।  
 नय मन्निओ मए सो जणय-सुयाए व्व दह-वयणो ॥  
 ततो विलक्ख-चित्तेण तेण इह आणिऊण मुक्खाइ ॥  
 रत्ता भणिय—को कुणइ परिभव सीलवतीण ॥  
 अह वल्लह पि मिल्हाविऊण नहलच्छि-सगम सरो ।  
 हय-दिव्व निउगेण गमिओ अत्थगिरि सिहर-वण ॥  
 तो पथडिउ पवत्ता पढम सज्झासु निम्मर राय ।  
 खुद-महिल व्व पच्छा सजाया तक्खण-विराया ॥  
 रयणीए पत्थिवो तत्थ पत्थरे चिहिय-सत्थरे सुत्तो ।  
 एसा वि सुवत्ता तस्स चेव आसन्न देसमि ॥  
 तम्मि समयमि वट्ठ हेमतो कामन्वसिय-रणमतो ।  
 अग्घचिय तेह्ल-कुक्कुम-कामिणी-धण-जलण पावरणो ॥  
 अह जपिय इमीए—नाह ! दढ पीडियम्हि सीएण ।  
 निय-पड-पेरतेण पावरिया तो इमा रत्ता ॥  
 सा पाणि पल्लवेहि आढत्ता फरिसिउ निवस्स तणु ।  
 तह पीडिउ पवत्ता थण कलस-भरेण चञ्चल ॥  
 तो रत्ता पडिसिन्हा सा जपइ ॥ १८ ॥ कि निवारेसि ।  
 विरहानल-सतत्ता चिराउ म कि न निव्ववसि ॥  
 सो भणइ रज्जलाभ जाव मए वज्जिओ जुवइ-सगो ।  
 सा वि विलक्खा त भेसिउ कुणइ अत्तणो बुद्धि ॥  
 त दहु वहुति दइया विसरिस-विचार-जुत्त च ।  
 मज्झ पिआ कणगवई न इम त्ति विणिच्छिय रत्ता ॥  
 हियडा सकुडि मिरिय जिम्ब इदिय-पसरु निवारि ।  
 जित्तिउ पुज्जइ पगुरणु तित्तिउ पाउ पसारि ॥



एयं पि तए न सुअं आ पावे ! फिदसु त्ति चित्तेण ।

हणिऊण मत्थए सा हत्थेण गलत्थिया दूरं ॥

तओ देवया-रूवं पयडिऊण भणिओ तीए राया भद ! अहं नयरदेवया,  
तुह रूवविस्वत्त-चित्ताए चित्तिथं मए मयणो व्व षण्हरो किं एस एगागि-  
त्ति जाणिया य ते भज्जा खेयरेण अवहरिया । ता तीए रूवं काऊण भोगत्थ-  
मभत्थिओ तुमं । सत्त-सारत्तणेण तुमए न खंडिओ नियमो । पच्छा तुह  
भेसणत्थं वड्डिउं पवत्ता । तहावि खोहिउं न सक्किओ तुमं । ता महासत्त ! तुह  
तुक्काऽहं । किंपि पत्थेसु । पत्थिवेण वुत्तं अउन्न-जण-दुल्लहं दिव्व-दंसणं दितीए  
तुमए किं न दिन्नं । अओ परं किं पत्थेसि ? । अमोहं दिव्व-दंसणं ति भणं-  
तीए देवयाए बड्डं रत्तो सुआए अणप्प-माहप्प-मणिसणाहं रक्खा-कडयं, भणियं  
च - इमिणा बाहु-बद्धेण न पद्वंति जक्ख-रक्खसाइणो ।

ता वच्च कंचणउरे तुह होही तत्थ रज्ज-संपत्ती ।

इय जंपिऊण पत्ता अदंसणं देवया झत्ति ॥

सो पच्चूसे चलिओ कमेण कंचणउरंमि संपत्तो ।

रज्ज-प्पयाण-पडहं वज्जंतं तत्थ निसुणेइ ॥

तो विम्हिएण इमिणा वत्थव्वो तत्थ पुच्छिओ पुरिसो ।

किं दिज्जंतं पि इमं रज्जं न हु को वि गिण्हेइ ? ॥

तेण कहियं जो एत्थ रज्जे निविसइ सो पढस-निसाए चेव विणस्सइ  
नरसीहेण छित्तो पडहो । नीओ सो भवणं । निवेसिओ रज्जे । विविह-विणो-  
एहिं अइक्कंतं दिणं, आगया रयणी । जग्गंतस्स भयं नत्थि त्ति पल्लं सुत्तूण  
दीवच्छायाए गहिय-खग्गो जग्गंतो ठिओ राया । अज्झ-रत्ते पत्तो रक्खसो ।  
दिन्नो तेण खग्ग-याओ पल्लंके जाव न कोइ विणासिओ, ताव जोइया दिसाओ ।  
दिट्ठो राया । रत्ता वुत्तं को तुमं जो सुत्तेसु पहरसि ? । तेण वुत्तं अहं  
रक्खसो । को पुण तुमं ? रत्ता वुत्तं अहं भेक्खसो । तो रक्खसेण हसिऊण  
जंपियं भद ! अवितहं जायं जं हुंति रक्खसाणं पि भेक्खसा लोयवयण-  
मिणं । अन्नं च सुण नरेसर ! इह नयरे आसि दुम्मई राया । तत्थ विमलस्स  
वणिणो भज्जा रइसुंदरी नामा । रइसम-रूव त्ति निवेण तेण अंतेउरंमि सा छ्वा ।  
तव्विरहे नेह-वसेण भोयणं चउविहं चइउं विमलो झरणं पत्तो संजाओ  
रक्खसो । इमो सोहं । संभरिय-पुव्व-वेरेण दुम्मई सो मए निहओ । जो को  
वि तरा रज्जंमि निवसए तं पि झत्ति निहणेमि । भद ! तुमं तु परित्थी पर-  
रगुहो तेण तुक्कोऽहं ।

ता कुणसु इम रज्ज तुम ति वुत्तु तिरोहिओ रक्खो ।  
 कय-लोय चमकारो नरसीह-निचो कुणइ रज्ज ॥  
 अह तत्थ समोसरिओ सतिजिणो तस्स वदण निमित्त ।  
 राया गओ जिणिढ नमिउ परिसाए विणिचिट्ठो ॥  
 अह कणगवइ देवि समप्पिउ खेयरेण नरसीहो ।  
 भणिओ एवं । रनाह ! जं मए मयण-वसणेण ॥  
 अवहरिया तुह देवी तमह कुलदेवघाइ सिक्खविओ ।  
 तुमए ऋयं अजुत्ता जं आणीया इमा देवी ॥  
 एय मरासइ खलु खलीकरंतो लहिस्ससि अणत्थ ।  
 ता सति समोसरणे नेउ अप्पसु इम तस्स ॥  
 सति समोसरण-ठिओ तुममेत्तिअ कालाओ मए दिट्ठो ।  
 ता समसु मै महायस । देवी अवहार अवराह ॥  
 कम्माण एस दोसो न तुह त्ति खमा-परो भणइ राया ।  
 जम्हा चयति वेर विरोहिणो जिण समोसरणे ॥  
 अह भणइ सतिनाहो सव्वमिम एस कम्म दोसो त्ति ।  
 पत्तोसि रज्जविगम-प्पमुह-डुह तव्वसेण जओ ॥  
 त पुण सुण पत्थिअ । इत्थ अत्थि वित्थिअ-वावि-कूव-सर ।  
 सीहउर नाम पुर तत्थ वणी गगणागो त्ति ॥  
 जो वीयराय भत्तो सुणि-जण-पय-पज्जुवासणासत्तो ।  
 नीसेस दोस-चत्तो गुरु सत्तो सुणिय नव तत्तो ॥  
 तस्सासि पयइ-भट्ठो वरुणो नामेण गेह कम्मयरो ।  
 सो पत्तो सह इमिणा सुणीण पासे सुणइ एय ॥  
 पर-दोह-वट्ट वाडण-वदग्गाह-खत्त-वणण-पमुहाइ ।  
 परधण-लुओ जो कुणइ लहइ सो तिवल-डुक्खाइ ॥  
 वरुणो गिण्हइ नियम जा जीव चोरिया मए चत्ता ।  
 गेह-गएण सिरीए धरिणीए तेण कहियमिण ॥  
 जुत्तं विट्ठिय तुमए ममावि नियमो इमो त्ति भणइ सिरी ।  
 इय नियम-पराण ताण नेह-पवराण जति दिणा ॥  
 अह गगणाग-गेहे वरुणेण सुवन्न भकल दिट्ठ ।  
 चत्थिअ-मणेण गहिज्जण अप्पिय त निय पियाए ॥

मुणिऊण गंगणागो तं नटं सोण-निम्भरो भणइ ।  
 हा ! निक्खिणेण केण वि हरियं सह जीवियं व इमं ॥  
 तं विलवंतं दट्ठं दयापरा जणए पिया वरुणं ।  
 एयं सुवन्न-संकलमप्पखु पिय ! गंगणागस्स ॥  
 एयं कयंमि सत्थो होइ नियम-पालणं च भवे ।  
 वरुणेण अप्पियं तं इमस्स जाओ य सो सत्थो ॥  
 वरुणो कमेण मरिउं जाओसि तुमं नरिंद ! नरसीहो ।  
 तुह पुव्व-जस्म-भज्जा जाया एसा उ कणगवई ॥  
 जं चोरियाए नियमो गहिउं तं पावियं तए रज्जं ।  
 जं संकलं तु गहियं रज्जाओ तेण चुक्कोसि ॥  
 जं पुण ससप्पियमिणं साणुक्कोसेण गंगणागस्स ।  
 तं नरसीह नराहिव ! पुणो वि पत्तोसि रज्ज-सिरिं ॥  
 इय सोउं संभरिओ पुव्व-भवो तो पयंपियं रत्ता ।  
 देवीए य अवित्तहं नाह ! तए अक्खियं एयं ॥  
 दोहिं पि देसविरेई पडिबन्ना संतिनाह-पय-भूले ।  
 भव-भय-हरणो भयवं विहरिओ अन्न-ठाणेषु ॥  
 पालिय जिणधम्माइं दुन्नि वि सभए समाहिणा मरिउं ।  
 सोहम्म-देवलोयं पत्ताइं कमेण मोक्खं च ॥

इति चौर्य-व्यसने वरुण-कथा ।

रत्ता भणियं - भयवं ! पुव्वं पि भए अदिन्नमन्नघणं ।  
 न कथावि हु गहियव्वं निय-रज्जे इय कओ नियमो ॥  
 ज उण कथाइ कस्स वि कथावराहस्स कीरए दंडो ।  
 सो लोय-पालण-निमित्तमव्ववत्था हवइ इहरा ॥  
 जं च रुयंतीण घणं सहंता-पीडा-निबन्धणत्तेण ।  
 बहु-पाव-बन्ध-हेउं अओ परं तं पि वजिस्सं ॥  
 गुरुणोक्तं -

न यन्मुक्तं पूर्वं रघु-नक्षुष-नाभाग-भरत-

प्रभृत्युन्वीनाथैः कृतयुगकृतोत्पत्तिभिरपि ।



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## अथ द्वितीयः प्रस्तावः ।

अन्नं च सुणसु पत्थिव ! जीव-दया-लकखणो इमो धम्मो ।  
जेण सयं अणुचिन्नो कहिओ अ जणस्स हिअ-हेउं ॥  
सो अरहंतो देवो असेस-रागाइ-दोस-परिचत्तो ।  
सव्वन्नू अवितह-सयल-भाव-पडिवायण-पहाणो ॥  
रागाइ-जुओ रागाइ-परवसं रक्खिउं परं न स्वमो ।  
नहि अप्पणा पलित्तो परं पलित्तं निवारेइ ॥  
धम्माधरय-सरूवं सक्कइ कहिउं कहं असव्वन्नू ।  
रूव-विसेसं वोत्तुं अत्थि किमंधस्स अहिभारो ॥  
परमत्थं अकहंतो वि होइ देवो त्ति जुत्तिरित्तमिणं ।  
गयणस्स वि देवत्तं अणुमन्नह अन्नहा किं न ॥  
जो अरहंतं देवं पणमइ ज्ञाएइ निचमचेइ ।  
सो गयणावो पावेइ देवपालो व्व कल्लाणं ॥  
रक्षा भणियं भयवं ! कहेह को एस देवपालो त्ति ।  
गुरुणा वुत्तं पत्थिव ! सुणसु तुवं सावहाणमणो ॥  
जंबुद्दीवे दिवे भरहे वासंभि मज्झिमे खंडे ।  
सुर-पुर-पराजय-समत्थसत्थि हत्थिणउरं नयरं ॥  
रेहंति अ-रूक्खाइं मणाइं वयणाइं तह सरीराइं ।  
लोयस्स जत्थ मज्झे उज्जाणाइं न उण वाहिं ॥  
तत्थत्थि भुयग-पुंगव-गरुय-भुय-क्खंभ-धरिय-भूवलओ ।  
नीइ-लया-नव-मेहो सीहरहो नाम नरनाहो ॥  
जररा करवाल-दंडेण खंडिया निवडिया रणमहीए ।  
अरि-कुंजर-दंता अंकुर व्व छज्जंति जस तरुणो ॥  
कंचणनाणुज्ज-कंती कंचणमाल त्ति सै महादेवी ।  
रइ-रंभा-पमुहाओ व्हंति दासी-दसं जीए ॥  
तह तत्थ अत्थि सेट्ठी जिणदत्तो नाम जिण-चलण-भत्तो ।  
सुणि-जण-सेवासत्तो दाणाणंदिय-सयल-सत्तो ॥

ददूण जस्स विह्वं समण व जणा मुणंति वेसमण ।

जो तस्स पत्तिवस्स वि थप्पण-उत्थप्पण-समत्तो ॥

तस्सत्ति घरे पडिवन्न-वत्थु-निव्वहण विहिय-गुरु-सत्तो ।

खत्तिथ-गुत्तुप्पन्नो गोवालो देवपालो त्ति ॥

सो जिणदत्त ददु धम्म पर किचि भद्दओ जाओ ।

पच्च-परमेद्धि-मत च सिक्खए मुणि समीवमि ॥

अह वित्थारिय-रभो निरुमिओ गाढ-गिम-सरभो ।

तडिकय-घण-परिरभो वियमिओ पावसारभो ॥

जत्थ घण धूम-सगाय-नहगणो गरुय-विज्जुल पजालो ।

वज्जोय-फुलिग-जुओ पहिय दुमे दहइ मयण-द्वो ॥

जत्थ लहियण उदय पाडंति तडहुमे गिरि-नईओ ।

दूमति क न नीया वित्थरिया महिरेरितो ॥

तमि पाउसे गावी-चारणत्थ गओ गोवालो गिरिनिमुजे । दिदं तत्थ नह-  
पूर-खणिथ-खोणि-प्पएसे पसरत-कंति-सुवण चउरेहिं चिदुरेहिं असत्थल-वि-  
लसिरेहिं रेहत हरिणकमडल-मणहर जुगाह-देवस्स वयण । तदसणाओ समुप्पन्नो  
देवपालस्स समुदस्स च समुल्लासो । तओ तेण खणिज्जण पासाइ अवणीओ चउ-  
दिसं पसु-पूरो । पयडी-कया सव्वग पडिमा । काज्जण पेढ ठविया तत्थ एसा ।  
उवरि विरइया कुडी, चित्तिथ च—धन्नोह जस्स मे परपेसण-वावडत्तणेण परव-  
सस्स सय देवाहिदेवेण दसिज्जण अप्पाण पसाओ कओ ता मए जावजीव  
इम ददूण पुज्जिज्जण य जहासत्ति भुत्तव्व ति कओ निज्जओ । तओ गोवालो  
गावी-चारणत्थ गओ । कल्हार-सिंदुवार-कुसुमाईहिं पुज्जिज्जण जिण पणमेइ ।  
पव्व-दिणे पुण सनिहिय-नई-नीरेण णवेइ । एव कुणतस्स तस्स अइकतो कोइ  
कालो । इओ य सीहरह-नरिदस्स निरवचत्तणेण दूमिय-मणस्स मणोरह सएहिं  
देवीए कचणमालाए समुप्पन्ना मणोरमा नाम कत्ता । गहिय-कला-कलावा  
जाया जोव्वणाभिमुही ।

वयण-नयणेहिं जीए विणिज्जिया लज्जिय व्व ससि-हरिणा ।

गयणमि गथा मिलिज्जण दो वि भमडति रयणीए ॥

कयाइ वासासु संतरत्त निविड-निविडत-नीर-सधाया संजाया बुद्धी ।

नयरस्स वणस्स य अतराले पटत-पउर-पयपूर वसेण नई अपारा सपत्ता । वारिं  
गंतु अपारयतो देवपालो देवस्स अदसणेण अकय-भोअणो ठिओ सत्त-दिय-

हाहं । अट्टम-दिणे नियत्ते नई-पूरे गओ वाहिं । जुगाईदेवं दट्टूण अमय-सितो  
 व्व समुप्पन्न-परिओसो तं पुज्जिऊण महि-निहिय-निडालवट्ठो पणमेइ । एत्थंतरे  
 तंभत्ति-रंजिय-भणेण गयणंगण-भाएण अहासंनिहिय-वंतरेण भणिओ सो  
 वच्छ !

हउं तुहं तुट्ठउ निच्छइण मग्गि मणिच्छिउ अज्जु ।

तो गोवालिण वज्जरिउ पट्टु महं वियरहिं रज्जु ॥

थेव दिणंभंतरे भविस्सइ त्ति वुत्तं वंतरेण । सविसेस-तुट्ठ-चित्तो पृहए देवं  
 देवपालो । तंमि समए समुप्पन्नं तत्थ नगरुज्जाणे तिच्च-तव-खविय-धाइ-कागरसे  
 दमसार-साहुणो केवल्लणां । तियसेहिं आहयाओ गयणे दुंदुहीओ, वरिसियं  
 गंधोदयं, पवंचिया पंचवन्न-कुसुम-पुट्ठी । कयं कणय-केमलं । निसत्तो तत्थ भयवं  
 पयट्ठो य पयडिय-परस-पय-पहं धम्मकहं काउं । इमं वुत्तंतमायन्निऊण गओ गय-  
 वरारूढो सीहरहो राया । पणमिऊण केवलिं निसत्तो पुरओ, भणियं केवलिणा

लहूण दुल्लहभिणं रोहीवेहोवसाइ-अणुयत्तं ।

विस-विसम-विसय-वासंग-परवसा किं मुहां गमह ॥

करि-तुरय-कोसरिद्धं नरिंद-चूलंग-लग्ग-पयवीढं ।

सरणं न होइ रज्जं पि मरण-ससए सणुस्साणं ॥

ता सुत्तूण पमायं असेस-दुह-कारणं पिसायं व ।

संसार-सागरुत्तरण-संकमं संजमं कुणह ॥

अह राया संविग्गो जंपइ पट्टुं मज्झ कित्तियं आउं ।

मुणिणा भणियं नरवर ! तुह आउं तित्ति-दियहाइ ॥

एवं सोऊण निवो जल-गय-अट्टियमयामकुंभो व्व ।

सीयंत-सव्व-गत्तो जंपिउमेवं समाढत्तो ॥

किं चेव जीविओऽहं करेमि धम्मं तओ गुरु भणइ ।

धम्म-परस्स सुहुत्तो वि दुल्लहो किं पुण तिरत्तं ॥

नमिऊण केवलि-मुणिं नरनाहो मंदिरंमि संप तो ।

गुरु-खेय-विहुर-चित्तो चित्तिउमेवं समाढत्तो ॥

रज्जमणाहं सुत्तुं न तरेमि सुणेमि जीवियं थेवं ।

ता किं करेमि हा ! वय-हुत्तडी-संकडा-वडिओ ॥

इय चिंताए आलिंगियस्स रत्तो न मज्झरत्ते वि ।

निदा समीवमल्लियइ जाव ईसा-वसेणं व ॥

ताव कुलदेवयाए भणिओ राया करेसु मा खेय ।  
 करिपसुहाइ अहिसिच पच दिव्वाइ पचूसे ॥  
 ज पुरिस पडिवज्जति ताइ त ठविऊण रज्जमि ।  
 परिणावसु नियक्कन परलोयन्धिय छुणसु पच्छा ॥  
 इय देवयाइ वयणेण पत्तियवो किचि निव्वुओ जाओ ।  
 वसणे वयण पि सुट खु छुणइ कि पुण हिया बुद्धी ॥  
 तो गोसे अहिसित्ताइ पच दिव्वाइ ताइ पुरमज्जे ।  
 भमिउ गयाइ बाहिं दिवायरे गयण मज्झगए ॥  
 गोदोहियाहिं गावीसु दुज्झमाणासु जत्थ गोवालो ।  
 वित्तियेणवड-विडविणो छायाए अच्छइ पसुत्तो ॥  
 त दद्वण गयदेण गज्जिय हेसिय तुरगेण ।  
 सयमेव ससि-सवत्त छत्त उवरि ठिय तस्स ॥  
 ढलिया य चामरा करिवरेण कलसोदएण ण्हविऊण ।  
 खंधे चडाविओ सो विहिओ लोएहि जय-सद्धो ॥  
 वत्थाहरणेहि विभूसिऊण नयरे पवेसिओ णसो ।  
 अहिसिचिऊण रज्जे रत्ता परिणाविओ धूय ॥  
 तो सीहरहो गंतु केवलि-पासे पवज्जिउ दिक्ख ।  
 पचक्खेड चउच्चिहमाहार जाव जीव पि ॥  
 सम-सुह-दुक्खो सम-कणाय-पत्थरो सम-सपक्ख-पडिवन्खो ।  
 आउक्खए मओ सो चउत्थ दिवसे दिव पत्तो ॥  
 कवल-लट्ठि करवय-मडक्किया-दडि-रत्त-पमिईणि ।  
 गो-दोहियाहिं वेत्तु घरम्मि सेट्ठिस्स नीयाइ ॥

गोवालो त्ति काउ मति-सामताइणो तस्स आण न कुणति । महायण-  
 प्पहाणो त्ति मतणत्थ द्दक्कारिओ अणेण जिणदत्त-सेट्ठी । सो वि अवन्नाए  
 नागच्छइ । केवल मम गोवालो इमो त्ति पयडणत्थ कवलि-मडक्किया दडि-  
 खडाईणि रयणीए सोहदुवारे सेट्ठिणा तोरणोक्खाणि । ताई दद्वण चित्तियं  
 देवपाल-देवेण—जेण मे रज्ज दिन्न तमेव देव विन्नवेमि किं अन्नेण ? ति गओ  
 जुगाइ-देव पडिमा-पासं । कप्पूरागुरुकुसुमुच्चएहि त अचिऊण विन्नवेइ—भयव !  
 जहा तुभए मह महारज्जमेय दिन्न तहा आणित्सरिय पि देहि जेण रज्ज थिरी  
 होइ । वतरेणतरिक्ख-द्विणं भणिय मट्ठिय मय मयगलारूढो रायवाडिय



करिज्ज, सो य मज्झ पभावेण चालिस्सइ । तओ सव्वो वि जणो तुहाणं करि-  
स्सइ । एवं सोऊण तुट्ठो देवपालो समागओ रायभवणं । आणवेइ कुलाले,  
जहा करेह रायवाडिया-जुअं उदणं मयगलं । जं देवो आणवेइ त्ति वुत्तूण  
सिग्घमेव कओ सो तेहिं । मट्ठिय-मय-मयागलारूढो राया रायवाडियं करिस्सइ  
त्ति जाओ जण-प्पवाओ । सामंत-मंति-मंडलियाइणो इणमत्थं सोउं हसिउं  
पयदा, जो मट्ठिय-मय-मयगलारूढो रायवाडियं राया काउं वंछइ, सो एस  
अवितहं चेव गोवालो ।

कोऊग-वसेण बहुओ गमेहिंतो समागओ लोओ ।

देउल-गोउर-धरसिर-गवक्ख-रुक्खेसु आरूढो ॥

जोइसिय-विणिच्छिय-सुह-दिणंमि करायर-नियर-उक्खित्तो ।

सालंगणी-समीवे हत्थी आणाविओ रत्ता ॥

चिरिओ विचित्त-वन्नएहिं चित्तयरगणेण, अलंकिओ मणि-कणय-भूस-  
णेहिं, सज्जिओ कंचण-गुडासारीहिं, कओ विचित्त-चिंधचिंचइओ, अवरे वि स-  
ज्जिया कुंजरा, षट्ठविधा नरिंदार्इणं, पक्खरिया तुरया, सन्नद्धा सुहडा, पउणी-  
कया रहवरा । पडिहारं पेसिऊण हक्कारिओ सेट्ठी । अप्पणो समं कराविओ  
सिंगारं । अंकुसं धित्तूण राया निविट्ठो अग्गासणे, पच्छासणे निवेसिओ सेट्ठी ।

एत्थंतरंमि चलिओ सुवन्न-सेलो व्व जंगमो हत्थी ।

विहिओ महंत-विम्हय-वसेण लोएण जय-सद्धो ॥

वज्जंतोउज्ज-निनाय-भरिय-सुवणो समग्ग-सिन्न-जुओ ।

ठाणे ठाणे कीरंत-मंगलो निग्गओ राया ॥

पत्तो जुगाइदेवस्स अग्गओ गयवराओ ओइत्तो ।

तं अच्चिऊण पणमइ नरिंद-सामंत-मंति-जुओ ॥

पुणरवि गयमारूढो ढलंत-सिय-चामरो धरिय-छत्तो ।

पुर-सुंदरीण तण्हाउरेहिं नयणेहिं पिज्जंतो ॥

नचंत-रमणि-चक्कं तेणेव कमेण मंदिरं पत्तो ।

उत्तरिऊण गयाओ जिणदत्तं जंपए सेट्ठिं ॥

तुह गोवालेण मए एसो नयरंमि भामिओ हत्थी ।

पत्तो परं तुमं पुण खंभे अग्गलसु गयमेयं ॥

तत्तो सिट्ठी गहिऊण अंकुसं कुणइ गमण-संनाओ ।

एक्कं पि पयं न चलइ गओ गओ सो विलक्खत्तं ॥

ददु इम पभावं असभव देवपालदेवस्स ।  
 सव्वे वि निवा आण वहति सीसेण कुसुम व ॥  
 कणाय-मय पासाय जुगाइदेवस्स कारिऊण डमो ।  
 पट्ठवण-विलेवण वलि-गीय-नट्ट पमुह कुणइ पृथ ॥  
 लच्छी जणइणस्स व मणोरमा तस्स वट्ठह देवी ।  
 तीए सह सो निच वचइ जिण-अच्छण-निमित्त ॥

अत्रया रत्ना सम वचतीए मणोरमाण देवीए जिण-भवणामन्ने दिट्ठो खध-  
 द्विय-कट्ट-कावडि-सणाहो कव्वाडिओ । त ददुण कत्थ मए एस दिट्ठपुव्वो त्ति  
 चिंतंतीए देवीए समागया मुच्छा, हा । किमेय ति विसन्नेण रत्ना कया सि-  
 सिरोवयारा, सत्थी दूया देवी भणियमणाए—

अडविहि पत्ती नइहि जलु तो विन वूहो हत्थ । ७।

अव्वो तह कव्वाडियह अज्ज विसज्जिय वत्थ ॥

रत्ना वुत्त—देवि । को एस वुत्ततो ? देवीए भणिय—देव । देव मदिर-  
 दुवार-देस-मडणे मडवे उवविसह जेण कहेमि वुत्ततमेय । तत्थ गतूण सम-  
 त्त सामत-भति परियरिओ निविट्ठो राया । अग्गओ उवविसिऊण भणिय  
 देवीए देव । सदावेह कोहल नाम कव्वाडिय । रत्ना पुरिस पेसिऊण  
 सदाविओ । आगओ सो देवीए भणिओ—भइ । सिंहला नाम ते  
 भज्जा आसि ? तेण वुत्त—एव । देवीए वुत्त—कयाइ तुमए सम एत्थ  
 पएसे सा आगया । दिट्ठो तीए जुगाइ-देवो परिओस-वस-वियसिथ व-  
 णाए भणिओ तुम—पिययम । इम देवाहिदेव जहासत्ति पुज्जिऊण पणमामो  
 जेण जम्मतरे वि एरिसाण दालिइ दुक्खाण ठाण न भवामो । तुमए वुत्त  
 पिये । धम्म-गहिला तुम किं पि न जाणसि, अह पुण पर-पेसत्त दुत्थिओ न स  
 व्केमि किं पि काउ । तओ तुम धम्म विसुह मुणतीए सय चेव नई-नीरेण पट्ठ-  
 ऊण कट्ठाराईहिं पुज्जिऊण य पणमिओ देवो । वट्ठ सुह-भणुत्ताज्जय । एत्थ-  
 तरे देव । दिट्ठो तीए तुम । अपत्तरज्जो पुज्जतो पणमतो य देव, चिंतिय च धन्नो  
 एसो जो तुल्ले वि परपेसत्तणे पुज्जेइ एव देव न उण मे पइ त्ति । तओ इमस्स  
 परमप्पणो पुज्जणेण जीविय-फल मए पत्त ति चिंतती गया सा गिह । निसाए  
 विसूइया वसेण तेणेव सुहज्जवसाणेण मरिऊण समुप्पन्ना रायधूया एसा अह ।  
 सपय इमं कव्वाडिय ददुण मे सजाय जाईसरण । तओ पढिय मए ‘अडविहि  
 पत्ती’ इचाइ । कोहलेण वुत्त—देव । देवीए ज आणत्त त सव्व सच्च ति ।

एवं सोऽं विन्ध्य-मणेण रत्ना पर्यपियं एवं ।

पेच्छह अहो ! अणप्पं माहप्पं देव-पूजाए ॥

एत्थ वि भवंमि जाओ रायाऽहं वीयराय-पूयाए ।

देवी पुण परलोए संपत्ता रज्ज-सुक्खमिमा ॥

एत्थंतरंमि देवस्स वंदणत्थं समागओ तत्थ घम्मो व्व मुत्तिमंतो मुणि-  
चंदो नाम आयरिओ । तं पणमिअण राया सपरियरो तस्स देसणं सुणह । देव  
गुरु-पडिचज्जणेण गिण्हेइ सरमत्तं ।

जिणघग्ग-परो गमिअण जीवियं अहं समाहिणा भरिउं ।

पत्तो सग्गं ओक्खं च देवपालो पिया-सहिओ ॥

इति देवपूजायां देवपालदृष्टान्तम् ।

अइ वि गध-राय-दोसो त्ति वंदणे निंदणे य समरूवो ।

तह वि जिणिंदो चिंतामणि व्व भिन्नं फलं देइ ॥

जिणचंदं वंदंता लहंती जीवा समीहियं सुक्खं ।

निंदंता पुण पावंति दुहभरं सोम-भीम व्व ॥

रत्ना भणियं - मुणिनाह ! के इमे सोम-भीम-नामाणो ।

गुरुणा भणियं नरवर ! सुणसु तुमं सावहाण-मणो ॥

अत्थि जंबुदीवे भारहखेत्तस्स मज्झिमे खंडे ।

घरणि-रमणी-मणि-कुंडलं व मणिमंदिरं नयरं ॥

भणिमय-पासाय-पहाहिं खंडिए तिमिर-मंडले जत्थ ।

संचारो रयणीसुं पि दुक्करो तक्कराईणं ॥

पुर-परिह-दीह-वाहो नरनाहो तत्थ मणिरहो नाम ।

रमणीण मत्थय-मणी मणिमाला से महादेवी ॥

सोमो भीमो य दुवे वसंति कुल-पुत्तया तहिं नयरे ।

तत्थ पढमो विणीओ थेव-कसाओ सहावेण ॥

बीओ तव्विवरीओ दुन्नि वि पर-पेसणेण जीवंति ।

अन्न-दिणे रमणिज्जं इमेहि जिणमंदिरं दिट्ठं ॥

सोमेण जंपियं भाय ! भीम ! सुकयं कयं न पुव्व-भवे ।

अम्हेहि तेण एवं परपेसत्तेण जीवामो ॥

तुल्ले वि भाणुसत्ते एक्के पहुणो पयाइणो अन्ने ।  
 सुकय विण कहमिण अकारण होइ नहि कज्ज ॥  
 ता पणमामो देव न जेण पुण दुक्ख-भायणो होमो ।  
 अह भणिय भीमेण केणावि हु विप्पलद्धोसि ॥  
 जम्मा न कोइ देवो न गुरू न य पर-भवाणुगो जीवो ।  
 ता सुकय-कए खिज्जसि तुम किमेव सुहा सोम' ? ॥  
 एव वारतस्स वि भीमस्स इमो गओ जिणाययण ।  
 दद्धण वीयरथि परम परिओसमावन्नो ॥  
 धेत्तूण स्वएण कुसुमाइ कुणइ तेहिं जिणपूय ।  
 भत्तीए त पणमइ मन्नेइ कयत्वमप्पाण ॥  
 पुत्ताणुवधि-पुण्ण वचइ तेजेव पुत्त-जोएण ।  
 अकय तहाविह-पावो एसो ओउक्खए मरिउ ॥  
 जाओ एत्थेव पुरे मणिरह-रायस्स मणहरणीए ।  
 मणिमाला-देवीए पुत्तो नामेण मणिचूलो ॥  
 सोउलकिओ कलहिं अवलाहिं विहिय-पाडिसिद्धोहि ।  
 षड्विन्नो तारुत्त अणत्त-सामत्त-लीयत्त ॥

अत्रया विषट्ठ-गुट्ठीए वट्टमाणस्स कुमारस्स पुरओ भणिय एक्केण पुरि-  
 सेण जहा—सरीरेस्स लक्खणाइ सरीरेण सह वचति, सचमेय नव त्ति परि-  
 क्खणत्थ रयणीए नयरओ निग्गओ खग्ग सहाओ कुमारो । परिभेमतो पत्तो  
 सिरिउर नाम नयर । तत्थ समर-निज्जिय-सयलारिसेणो सिरिसेणो राया । तस्स  
 हरिणो सिरि व्व सिरिकंता देवी । ताण तइलोकालकार-भूया कामलेहा धूया  
 सा जुव्वाणत्थो पत्ता पिउ-पणमणत्थ अत्थाणमडव । तत्थ पयदो नद्विही ।

त पेञ्चतीए तीइ पसरिओ गायणमि अणुराओ ।  
 पाएण एरिसेसु पुरिसेसु रमति रमणीओ ॥  
 तीए कओ निसीहे कामाययणे विवाह-सकेओ ।  
 जुत्ताजुत्त-विचारो न होइ कामाउराण जओ ॥

तओ विवाहसुयत्तणेण असजाए वि मज्जरत्ते विवाहोवगरण हत्थाए  
 माहवीए सह समागया काम-भवणे कामलेहा । कया कुसुमाउहस्स पूया ।  
 माहवीए भवणभतर परासुसतीए मवियव्वया-वेसेण पुव्व-पमुत्तो पत्तो  
 मणिचूलो । पुव्वुत्त-गायण सकाए सवणमूले ठाऊण भणिओ सो—किं

विलंबसि, करेसु विवाहनेवत्थं । एयं सोऊण चितियं मणिचूलेण गन्ने एसा  
कावि पुव्व-कय-संकेय-पुरिस-बुद्धीए समं एवमुल्लवह । ता पिच्छामि विहि-  
विलसियं ति उट्ठिओ सो । परिहाविओ साहवीए पसत्थ-वत्थाहरणार्हणि ।  
कराविओ कासलेहाए करग्गहणं । भणिओ य तीए अज्जउत्त ! जइवि  
अविस्सो एस विही, तहावि गुरुयण-अणाउच्छाए सयं कीरंतो न संतोसं  
जणइ, ता संपयं इत्थावत्थाणं अणुचियं ति । तओ मणिचूलो चलिओ ताहि  
समं । पहाय-ससए दिट्ठो कासलेहाए सुहये-चूडायणी मणिचूडो । किमेयं ति  
पलोइयं सुहं साहवीए, असमिक्खियं कयं ति विसत्ता सो । भणिया  
कासलेहाए-

सा ऊणसु किं पि खेयं कायमणिं पइ पसारिए हत्थे ।  
जइ चडइ सरगय-मणी पुत्त-वसा किं तओ नटं ॥  
भोत्तुं शुडभोयगमुज्जयाइ जइ खंडभोयगो लब्धो ।  
ता किं हरिस्सावसरे कायव्वो होइ भणखेओ ॥  
मणिचूलेण वि दिट्ठा पगिट्ठ-रूपा रइ व्व राय-सुआ ।  
तो चितियं इखेणं अहो अणव्वा इमा बुद्धी ! ॥  
इय अन्नोन्न-पलोयण-पहिट्ठ-चित्ताइं ताइं पत्ताइं ।  
जयउर-नयरं तत्थ य ठियाइं वेत्तूण आवासं ॥  
अन्न-दिणे वण-लच्छि पिच्छंतो कोउगेण हय-हियओ ।  
कुमरो पत्तो दूरं, अहं अत्थमिओ दियह नाहो ॥  
आसन्न-गिरि-निगुंजे कुमरेण निसामिओ करुण-सदो ।  
रमणीइ खयंतीए तत्तो सदाणुसारेण ॥  
वचंतेण अणेणं दिट्ठा सुर-सुंदरि व्व रूवेण ।  
अविरल-वाह-जलाविल-विलोल-लोयण-जुया जुवई ॥  
तीए पुरो निविट्ठो दिट्ठो जोगी कयंजलीए एक्को ।  
दिट्ठं तेसिं पासंमि जलण-कुंडं च पजलंतं ॥  
होऊण लयंतरिओ मणिचूडो जाव चिट्ठए निहुओ ।  
तो सुणइ जोगिणं तं जंपंतं चाडुवयणाइं ॥  
पसयच्छि ! पसीयसु कुरु पमोयमेवं किमुव्वहसि खेयं ।  
किं न पलोयसि मं पेग्ग-पसर-पुत्तेहिं नयणेहिं ॥  
साहिय-अणेग-विज्जो जोऽहं कणगाइ-सिद्धि-लब्ध-जसो ।

त परिजोऽण सम विसय-सुह सेवसु विसिद्ध ॥  
 अह वाला रुयमाणी भणह विकल्पसि किमेवमप्पाण ।  
 जह वि तुम तिथस-पह तहावि तुमए न मे कज्ज ॥  
 तो जोगिणा पलत्त मयक-वयणे ! करेसु महवयण ।  
 अन्नह नियय-समीहियमहं करिस्स दहेणावि ॥  
 जो होइ हसताण रोयताण च सुयणु ! पाटुणओ ।  
 ता सो वर हसताण किं न एयं सुय तुमए ॥  
 विंवोद्वि ! किं विलवसि उट्ठसु सकरेण गिण्ह मज्झ कर ।  
 जेणेह जलण-कुडमि मडलाह परिन्ममिमो ॥  
 इय जपतो जोगी करेण त जाव वेत्तुमाढतो ।  
 ता पुक्करिय तोए अहो ! अणाहा इमा पुहवी ॥  
 भो ! सुणह लोग-पाला ! वियरह वणदेवयाओ अवहाण ।  
 सीहपुर-नयर-पट्टणो सीहरह-निवस्स धूयाऽह ॥  
 नामेण चदलेह ! भणिरह-नरवइ-सुयमि भणिचूडे ।  
 गुण-सवणओणुरत्ता दिन्ना पिउणा वि तस्सेव ॥  
 त सुह मह अगे अग्गि चिय लग्गए न उण अन्नो ।  
 इय मे निच्छय-भगेण कुणाह जोगी पुण अलत्त ॥  
 एत्यतरे कुमारो उवसप्पतो भणेइ खग्ग-करो ।  
 किं होइ अलत्त खत्तियमि मह सुयणु ! सनिहिए ॥  
 तो जोगिणा पउत्ता इतस्स इमस्स र्थमणी विज्जा ।  
 सा तन्मि सुहा जाया तरुणी-दिद्वि व्व नीरागे ॥  
 एसो महापभावो त्ति चित्तिउ लज्जिओ भणह जोगी ।  
 दट्ठ पगिद्ध-रूवा अणग-विहुरेण ज एसा ॥  
 विज्जा-वलेण इह आणिउण अवमत्तियया मए एव ।  
 त कयमिणं अजुत्त न पुणो एव करिस्सामि ॥  
 कुमरो जपह गहिय-व्वयस्स ते अणुचिया सयल-रमणी ।  
 अन्नस्स विवाहे विहिय-निच्छया किं पुणो एसा ॥  
 नयणाण पडउ वज्ज अहवा वज्जस्स वट्ठिल किंपि ।  
 अमुणिय-सव्भावमि वि अणुराय जाह कुव्वति ॥  
 जोगिणा वुत्त-सप्पुरिस ! परमोवधारी तुमं जेण नियत्तिओऽहं इन्न-

थाओ । ता किं ते कीरइ । तहावि अत्थि मे खव-परिवत्तिणी विज्जा तं कोउ-  
ग-मित्त-फलं गिण्ह तुम् । पर-पत्थणा-भंग-भीरुणा गहिया सा कुमारेण । जो-  
गिणा वुत्तं भद ! जहा तुम सुह-पंकए पुणरुत्तं वलइ दिट्ठी इमीए, तहा  
तक्केमि तुम् चैव मणिचूडो । मणिचूडेण वुत्तं-

सच्चमिणं जं तुमए वियविकयं नियय-बुद्धि-विहवेण ।

जं इंगिएहिं निजणा परस्स खवं वियाणंति ॥

जोगिणा वुत्तं-कुमार ! जइ एवं ता इमीए कर-ग्गहणेण पूरेसु मणो-  
रहे । तओ कुमारेण जोगि-समक्खं कयं तीए कर-ग्गहणं । भमियाइं तत्थेव  
जलण-कुंडे भंडलाइं ।

सज्झ अनओ वि एसो अणेण तुम्हाण पाणिगहणेण ।

जाओ सुह-परिणामो समए धम्मो व्व बुद्धि-फलो ॥

एवं भणिजण गओ जोगी । वेत्तूण चंदलेहं समागओ कुमारो वि निया-  
वास-डुवारं । एत्थंतरे गयणंगण-गएण विज्जाहरेण भणियं सप्पुरिस ! परोवया-  
ख्खओ तुमं सुव्वसि ता करेसु मह विवक्ख-साहणे साहिज्जं । सत्तसारत्तणओ  
वुत्तं कुमारेण भद ! एवं करेमि । खयरेण वुत्तं जइ एवं, ता आरोहसु  
विमाणमेयं । तओ आरूढो विमाणं कुमरो । नीओ खयरेण वेयड्ड-गिरि-मंडणं  
वज्जसालं नाम नयरं । समप्पिओ विज्जाहर-सामिणो वज्जवेगस्स । तेणावि  
सागय-पडिवत्ति-पुव्वं भणिओ कुमार ! अत्थि मे कणयसाल-नयर-सा-  
मिणा कणयकेउ-विज्जाहरेण सह विरोहो । उक्कड-परक्कमं न सक्केमि तं अवका-  
मिउं । तओ मए आराहिया रोहिणी देवया । तीए विवक्ख-पराजय-निमित्तं  
आइट्ठो मे तुम् । अओ सुवेग-विज्जाहरं पेसिजण इहोणीओसि । ता कुमार !  
कमल-दल-दीह-लोयणं सुलोयणं नाम परिणेषु मे धूयं । कुमारेण वुत्तं

कज्जमिणं मणइठं एकं तुम्हाण पत्थणा वीयं ।

सयमेव सुक्खियाए निमंतणेणं समं जायं ॥

तओ तेण परिणीया सुलोयणा । साहियाओ गयण-गोमिणिप्पमुहाओ  
विज्जाओ । तं सेन्न-नायगं काज्ज वज्जवेगेण निज्जिओ कणयकेउ । विज्जाहरेहिं  
कय-सक्कारो कुमारो कित्तिंयं पि कालं ठिओ तत्थेव । इओ य कामलेहा कुमार-  
विरहे खयंती ठिया सयल-रयणिं । पहाए निय-वरासन्ने खयंती दिट्ठा तीए चंद-  
लेहा, पुच्छिया य भदे ! किं खयसि ? ति । तीए कहियं गह पई मं सुत्तूण  
कत्थवि गओ ति । कामलेहीए सभ-डुक्ख ति धरिया सा अत्तणो पासो । दोवि

कुत्सह विरह दस अणुहवतीओ चिहति । कुमारो वि वज्जवेग विज्जाहरिद-  
 विसज्जिओ सुलोयणाए सम आगओ जयपुर । वीसतो नियधरा-  
 सधुज्जाणे । तिण्ह पि भज्जाण चित्त-परिक्खणत्थ कय कुमारेण खुज्ज-  
 रूव । पुरओ ठिय पि त अन्न व मन्नती सुलोयणा हा अज्जउत्त ! म सुत्तूण  
 कत्थ गओसि त्ति रोविउ पवत्ता । दिहा कामलेहा-चदेलेहाहिं । पइविरहिय-  
 तणओ तइया अम्ह एसा होउ त्ति भणतीहिं नीया नियसमीव । कुमारो वि  
 कय-खुज्ज-रूवो विविह-विणोएहि विम्हावतो नयर-लोय पसिद्धो जाओ । सदा-  
 विओ रत्ता जयसेणेण । रजिओ तेण राया कला-कोसल्लेण । अन्नया रत्तो सहाए  
 जाओ सलावो, जहा, इत्थ पइ-विउत्ताओ तिन्नि तरुणीओ चिहति । ताओ अन्न-  
 पुरिसेण सम न जपंति । रत्ता पुत्त—अत्थि को वि जो ताओ बुल्लावेइ । जाव  
 न को वि किं पि जपइ ताव भणिय खुज्जेण देव । देहि मै आएस, जेण बुल्ला-  
 वेमि । रत्ता पुत्त—एव करेसु । कहवय-चयस सगओ गओ सो तासिं आवासे ।  
 आढत्तो विचित्ते काउ कहलावे । भणिओ एकेण भित्तेण किमन्नेहिं, कहेसु  
 कन्न-सुहावह चरिय-कह । कहिय खुज्जेण, जहा मणिरहराय-पुत्तो मणिचूडो  
 सिरिउर-सामिणो धूय कामलेह परिणिज्जत इहागओ । तहा एको राय-पुत्तो  
 सीहरह-रायधूय जोगिणा परिणिज्जत रक्खिऊण परिणिऊण य इहागओ ।  
 तहा एको राय-पुत्तो विज्जाहर-धूय सुलोयण परिणिऊण इहागओ त्ति । अम्ह  
 चरियमेय त्ति तुह-चिताहिं ताहिं भणिय—पच्छा ते कहिं गय ? त्ति ।  
 राय सेवा-समओ मै सपथ त्ति पयपतो गओ खुज्जो । नाय-पुत्ततेण अहो !  
 सव्व-कला-कुसलो त्ति पससिओ रत्ता ।

मंतति ताओ तिन्नि वि खुज्जस्स इमस्स वयण-सवणेण ।

अमय-रसेण व सित्त गत्त जं अम्ह ऊससइ ॥

ज सव्वासिं अम्हाण एस परिणायण-वइयर सुणइ ।

त विहिय-खुज्ज-रूवो एसो चिय नूणमम्ह पई ॥

अन्नया रत्तो कत्ता कत्तावयसमूया भुवणलच्छीए संभवा जयलच्छी  
 नाम कुट्टिम-तले कटुगेण कीलती दिहा कामकुर-विज्जाहरेण । जायाणुराएण  
 हरिउमाढत्तो । अक्कदिय परियणेण । अत्थि को वि सप्पुरिसो जो अम्ह-सा-  
 मिणिं विज्जाहरेण हीरमाणि रक्खेइ । एय सोऊण आउलीभूओ राया । देव ! न  
 कायवो खेओ, कित्थियमेत्तमेय त्ति बुत्तूण उप्पइओ गयणयल खुज्जो । नि-  
 ज्जिऊण विज्जाहर नियत्तिया तेण जयलच्छी । विम्हिण्ण भणिओ रत्ता खु-



ज्जो अहो ! ते लोओत्तरं चरियं । नूणं तुमए दिव्व-पुरिसेण होयव्वं । ता  
पयडेसु अप्पणो सख्वं । तओ जाओ सो सत्थावत्थो ।

तं दहुं मयणं पिव पगिह-ख्वं पर्यपए राया ।

नूणं गुणाण एसिं पयं चिय ख्वमणुख्वं ॥

एत्थंतरंमि उवलखिखज्जण एक्केण वंदिणा पढियं ।

एसो सो मणिरह-रीय-नंदणो जयइ मणिचूडो ॥

तुडो जंपइ राया अहो ! इमा पुत्त-परिणई मज्झ ।

जं तुममिहागओ तमलसस्स घरमागया गंगा ॥

तुह दायव्वा एस त्ति अम्ह चिंता पुरावि आसि इमा ।

निय-विक्रमेण किणिया कुमार ! संपइ इमा तुमए ॥

ता एयं जयलच्छिं सह धूयं रायपुत्त ! परिणेषु ।

एवं ति जंपिज्जणं परिणीया सा कुमारेण ॥

अह खुज्जो पत्थिव-पत्थाणइ अमरो व्व मणहरो जाओ ।

परिणाविओ स धूयं निवेण इय वहयरं सोउं ॥

पत्ताओ कामलेहा-पमुहाओ हरिस-वियसिय-मुहाओ ।

तं दहुं विति इमं अम्हं तिण्हं पि एस पई ॥

मुणिज्जण इमं राया तुडो तुम्हे वि मज्झ धूयाओ ।

इय मणिउं संमाणइ तिन्नि वि आहरण-वत्थेहिं ॥

सरीरस्स लक्खणाइं सरीरेण सह वचंति त्ति निच्छियं कुमारेण ।  
अन्नया निय-जणणि-जणय-दंसणुक्कंठिओ कुमारो विसज्जाविज्जण जयसेणरायं  
विउव्विज्जण मणि-दिप्पमाणं महप्पमाणं विमाणं । आरोविज्जण तग्गि च तारि  
वि चरिणीओ आगओ नियनयरं । पणओ भज्जा-समेओ जणणि-जणयाणं ।  
आसीसादाण-पुव्वं आणंदिओ तेहिं ।

जो एगागी नयराओ निग्गओ आगओ य रिद्धीए ।

सो कुमरो पुत्त-निहि त्ति जाणिउं हरिसिओ जणओ ॥

अह सीलंघर-गुरुणो पयमूले धम्म-देसणं सोउं ।

मत्तइ विसं व विसमं विसय-सुहं मणिरहो राया ॥

निय-रज्जे मणिचूलं निवेसिउं गिण्हए इमो दिक्खं ।

मणिचूडो पुण पालइ अप्पडिहय-सासणो रज्जं ॥

तत्थन्नया मणिरहो रायरिसी जाय-केवलन्नाणो ।

उज्जाणे सपत्तो त मुणिउ हरिसिओ राया ॥  
 मणिचूडो करि-कधरभीरूढो धरिय-धवल वर-उत्तो ।  
 चलिओ चलंत-सिय-चारु-चामरो अमर-नाहो व्व ॥  
 गच्छतेण य रत्ता दिट्ठो चलिउ पि अन्तर्भो स्त्रीभो ।  
 वयणा-विणिग्गाय-दसणो मसि-रुसिणो लूण कर-चलणो ॥  
 किमि कुट्ट-विणट्ट-तणू भमडत-असख-मच्छि-या-जालो ।  
 दमगो पट्ठमि एगो पचन्तो पाव पुजो व्व ॥  
 अह चितिय निवेण पुरत-कारुत-पुन्न हियएण ।  
 पुव्व-कयन्नुक्कय-फल अणुत्तवड डमो वराओ त्ति ॥  
 अह उज्जाणे पत्तो राया सुत्तूण राय चिधाइ ।  
 सुरकय-कमल-निसत्त मणिरत्-केवलि-मुणि नमइ ॥  
 उवविसिउ भव निव्वेय-कारण तत्त देसण सुणइ ।  
 त पुच्छइ समए दमग-वडयर, अह गुरू कट्ठ ॥  
 जिं जिणु पुज्जिउ पुव्व भवि तिणि तुट्ठ पालइ रज्जु ।  
 इहु पुणु जिणानिदा फलिण दुत्तिवउ भमड अणज्जु ॥  
 भणइ निवो कहमेय कट्ठ गुरू पुव्व-जम्म विहियाए ।  
 सोमो जिणपूयाए फलेण राया तुम जाओ ॥  
 भीमो उण जिण-निदा फलेण दमगो डमो समुप्पन्नो ।  
 बट्ट-विट्ठ दुक्ख-कृतो भमिही ससार-कतार ॥  
 तो जाय-जाइसरणो राया जपेइ सचमेय ति ।  
 सवेग-परिगय-मणो करेइ समत्त-पटिवत्ति ॥  
 जिणमदिर-जिणपटिमा जिणारत्तजत्ता-करावणुज्जुत्तो ।  
 मुणि पय सेवासत्तो सो परिपालइ चिर रज्ज ॥  
 सुय सकामिय रज्जो दिक्ख गहिऊण अणसणेण मओ ।  
 मणिचूल-मुणी पत्तो सगं च कमेण मुख च ॥  
 इति देवपूजाऽपूजाया सोम भीमयोः कथानकम् ।

वर-कुसुम-गंध-अक्खय फल-जल-नेवज्ज-वूव-दीवेहिं ।  
 अट्ठ विह-कम्म-दणणी जिण-पूजा अट्ठा होइ ॥  
 एएसिं लेसेण त्रि काउ पृथ जिणस्स भत्तीए ।

नंदण-पमुहा वहवे कल्लाण-परंपरं पत्ता ॥  
 रत्ता भणियं भयवं ! कहमेयं, तो शुरू अणइ एवं ।  
 अत्थित्थ कासि-विसए नयरी वाणारसी नास ॥  
 विवुह-जण-सेवणिज्जा पुत्तोदय-सालिणी सरिच्छ त्ति ।  
 जीए सहि व्व नेहेण सन्निहिं सेवए गंगा ॥  
 तत्थ निवो जयवस्सो जस्स वसीकय-समग्ग-अरि-वग्गो ।  
 खग्गो जयलच्छीए छज्जइ मयणाहितिलओ व्व ॥  
 तत्थत्थि असंखधणो संखो संखो व्व निखलो सेट्ठी ।  
 आएस-करो तस्सत्थि नंदणो नाम कुल-पुत्तो ॥  
 अन्न-दिणे गाभाओ आगच्छंतो सरंसि सो ण्हाओ ।  
 पवरं सहस्स-पत्तं दट्ठं वेत्तुं च तं चलिओ ॥

दिट्ठो चउहिं कन्नगाहिं अणिओ य ताहिं अहो ! उत्तममेयं सहस्सवत्तं  
 उत्तमस्सेव जुग्गं । नंदणेण भणियं तंमि चेव जोजइस्सामि । कन्नगाहिं पुत्तं-  
 जुत्तमेयं । नंदणेण चित्थियं महं ताव उत्तमो सेट्ठी, ता तंमि जोजइस्सामि ।  
 गओ सिट्ठि-गेहं । निवेइयं सहस्सवत्तं । सिट्ठिणा भणियं उत्तमं खु एयं ति  
 उत्तमस्सेव जुग्गं । नंदणेण भणियं एवं । किंतु तुमं चेव मे उत्तमो । सिट्ठिणा  
 भणियं ममावि उत्तमो अभच्चो । नंदणेण भणियं ता मे तं दंसेहि । सिट्ठिणा  
 चित्थियं धत्तो त्ति दंसिओ अभच्चो नंदणस्स । एवं अमच्चेण राया, रत्तावि गुरु,  
 गुरुणावि जिणाययणे भयवं । सहस्सवत्तेण पुज्जिओ भयवं तित्थयरो नंदणेण ।  
 साहिया गुरुणा गुणा भयवओ । बहुमया नंदणार्हणं । हल्लय-कम्माग त्ति कओ  
 अणेहिं बीय-संगहो, अज्जियं भोगफलं । कन्नगाणं पि जायं अणुमइ-पच्चयं पुत्तं ।  
 अइक्कंतो कोइ कालो । मओ आउक्खएणं नंदणो । सल्लुप्पत्तो परिसराराम-रमणि-  
 ज्जया निज्जिय-नंदणे नंदणपुरे जणिय-अरि-नरिंद-पीडस्स तारापीडस्स रत्तो स-  
 यलंतेउर-साराए सुताराए देवीए गम्भे पुत्तो । दिट्ठं अणाए तीए चेव रयणीए  
 सुविणे रंगंत-तरंग-पसरं पउमसरं । सुहविउच्चाए साहियं रत्तो । भणिया तेण  
 देवि ! पहाण-पुत्तो ते भविस्सइ । पडिसुयमिभीए । समए संजाओ से दोहलो  
 देमि दीणार्हण महादाणं, कीलेमि पउमसरेसु । संपाडिओ रत्ता । उच्चिय-कालेण  
 पसूया एसा । जाओ देह-प्पहा-पसरेण गम्भ-घर-तिमिर-दारओ दारओ । कयं  
 गरुय-रिद्धीए वधावणं । पडिपुत्ते मासे विहियं पउमुत्तरो त्ति नमं । वड्ढिओ देहो-

वचण्ण कला-कलावेण य एसो । ताओ वि चत्तारि कत्तागाओ मरिऊण  
आयासुहीए नयरीए दुन्नि जायाओ जयनरिद-धूयाओ पडमिणी कुमुदणी य ।  
एव दुन्नि हत्तिण्णाउरे सीहनरिद-धूयाओ विम्ममवई विलासवई य । अन्नया  
पवन्न तारुत्ताओ निरुवम रूव-लावन्न-पुत्ताओ कला-कलावालकिय-पत्ताओ  
कत्ताओ पेच्छिऊण जाया जयनरिदस्स को एयासि पवरो वरो होज्ज त्ति  
चिंता । तओ जयनरिदेण देसतरेहितो आणाविऊण रायपुत्त-पडिच्छदया  
दसिया पडमिणी कुमुदणीण । न वीसता कहिं पि तासि दिट्ठी । पउत्तर-  
कुमार-पडिच्छदय पुण दट्ठूण भणिय एयाहि—

कि को वि एस तियसो अमयत्तरगो व्व नयण-तोस करो ।

सभवइ न जम्हा माणुसेसु एयारिस रूव ॥

कहिय निउण सहीहि कुमरीण न एस सुरवरो किं तु ।

नदणपुर-पट्ट-पुत्तो एसो पउत्तर-कुमारो ॥

त सोउ कुमरीण वियमिओ माणसम्मि अणुराओ ।

पुलयच्छलेण एसो सव्वग-निग्गओ वाहि ॥

सेय-जल विडु-सदोह-सुदर भाल-मडल जाय ।

मयण-सर-विसर-ताडिय-गात्ताण व पसरिओ कपो ॥

त चिय चिततीओ लहति ताओ निसासु वि न निद ।

दीवसिहा-पडिपिल्लण मल्ले मिच्छति नीसासे ॥

वच्चति च्चद च्चदण-जलद-जल-सगमे वि सताव ।

नहि कुसुम सत्थरे पत्थरे व्व तत्ते लहति रड ॥

जपति पुरो निय-निय-सहीण-रूवेण विजिय-तियस पि ।

अन्न न विवाहेमो मुत्तु पउत्तर-कुमार ॥

बुत्तातमिण मुणिऊण जयनरिदेण निवुय-मणेण ।

दाऊण भूरि-कोस समप्पिउ परियण पउर ॥

परिणयणात्थ पउत्तरस्स पउमोचमाण-वयणाओ ।

पट्टविद्याओ कुमरीओ पडमिणी-कुमुदणीओ दुवे ॥

इओ य सीहनरिदस्स पिउणो पणमणत्थ अत्थाण मडवे समागयाओ  
विम्ममवई-विलासवईओ । ताओ दट्ठण जपिय रत्ता—अहो ! एयासि भुवण-  
च्छरिय-भूय रूव । अणन्न-सामन्न-लायन्न । चगिम-निवासो अग-विन्नासो ।  
परिओस-जणण सीला लीला । पेसल कज-सोसल । ता मत्ते नत्थि को वि पु-

રિસો જો ઇયાસિં સરિસો । અઓ અચ્ચંત-ગહણં કર-ગ્ગહણં તિ ચિંતાઇ અનિબુયં  
એ હિયયં । એયં સોઝળ વિમલમહા પદાણ-પુરિસેળ મણિયં ॥ દેવ ! દેવાએસે-  
ળાં નંદણઝરં ગાળ સળ મયંક-વયળો કમલ-દલ-નયળો કળય-સિલા-ધિસાલ-વ-  
ચ્છયલો પરિહ-દીહ-વાહુ-ગુયલો કંકેલિ-પલ્લવારત્ત-કર-ચલળો સુર-સુંદેર-દમ્પ-  
દલળો દિદો તારાવીડ-રાયપુત્તો પડસુત્તર-કુમારો ।

રહ-પીઈળં મયળો વ્વ ચંદ્રૂહો વ્વ ગોરિ-ગંગાળં ।  
સો ઇયાસિં કુમરીળ દેવ ! જુજાહ વરો કાઝં ॥  
પુત્યંતરંસિ મણિયં કુમરીળ સહીઈ કામસેળાઇ ।  
એકંમિ દિળે ભાગહ-વહૂઈ પઢિયા હમા ગાહા ॥  
' વિળાળ ગુરુ સદ્દાઈ દેવયા બુદ્ધ-ચળો વિવેળ ॥  
સન્ધાવેળં સુચળો વેપ્પહ દિયળ વર-મહિલા ॥ '  
ગાહં સોઝં કુમરીહિં પુચ્છિયં કેળ નિગિયા એસા ।  
ભાગહ-વહૂઈ કહિયં એસા પડસુત્તરેળ કયા ॥  
મણિયં હમીહિં ગાહા અહો ! સહત્યા મળોહરા સરસા ।  
ગાહાગુમાળઓ સચલ-ચુળ-નિહીં નજાહ કઈં સો ॥  
તપ્પમિહં ચિય પડસુત્તરસ્સ ગુળ-સંકહં કુળંતીઓ ।  
કાલં ગમંતિ પરિચત્ત-સેસ-કજ્જાઓ કુમરીઓ ॥  
રક્ષા વુત્તં જુત્તં જં સો પડસુત્તરો ગુળેક્કનિહી ।  
કુમરીળં પિ હમાળં સંજાઓ તંમિ અગુરાગો ॥  
સો એસ કઢિય-દુહ્મંસિ નિવહિઓ કહવિ સક્કરુકેરો ।  
અહમવિ વિવાહ-ચિંતાઈ વિંબલો નિંબુઓ જાઓ ॥  
તત્તો પસત્થ દિયહે રક્ષા કરિ-તુરય-કોસ-કલિયાઓ ।  
કુમરીઓ પેસિયાઓ પડસુત્તર-પરિણયળ-હેઝં ॥  
એવં સંપત્તાઓ ચત્તારિ વિ તાઓ નંદણપુરંસિ ।  
કુમરીઓ અમરીઓ વ્વ મળહરંગીઓ એક્ક-દિળે ॥  
સોઝં સમાગયાઓ હમાઓ પરિઓસ-પસર-પહિહત્યો ।  
તારાવીડ-નરિંદો પહિવત્તિ કુળાઈ સન્વાસિં ॥  
કુમરીળં અગુરાયં સુણિઝં પડસુત્તરો વિ સંજાઓ ।  
તાસુ અગુરત્ત-ચિત્તો રત્તે રચ્ચિજ્જાઇ જમ્હા ॥  
જુગવં કુળાઈ ચણ્ઠં તાળ દિસાળં વ સો કર-ગ્ગહણં ।

ताहि समं विसय-सुह सेवतो गमइ दियहाइ ॥  
 अह तारावीड-नीवो धम्म सोऊण पर-भव-सहाय ।  
 मुत्तु तण व रज्ज गुरु-पासे गिण्हए दिक्ख ॥  
 पउमुत्तरो वि पत्थिव-पणमिय पय-पकओ कुणइ रज्ज ।  
 विरयतो आसत्ति पत्तीसु व चउसु नीईसु ॥  
 जाया इमा पसिंदी अन्नस्स न एरिसीओ पत्तीओ ।  
 सुयमेयमउज्झानयरि-सामिणा देवगुत्तेण ॥  
 पउमुत्तरो अणेण भणिओ—अप्पेसु मे निय पिथाओ ।  
 पउमुत्तरेण वुत्त—अहो ! अजुत्त किमायरसि ? ॥  
 पर-भहिला-अहिलासो मणामि काउ पि अणुचिओ चेव ।  
 पुरिसस्स कुसल भणो किं पुण वयणेण वज्जरिउ ॥  
 उम्मग्ग-विलग्गाण कुणइ निवो निग्गाह समग्गाण ।  
 पर-भहिल मग्गतो तुम तु लज्जसि न कि मूढ ! ॥  
 अह भणइ देवगुत्तो—कि इमिणा ? भज्झ देहि एथाओ ।  
 जइ सोहणेण कज्ज अन्नह रज्ज पि गिण्हस्स ॥  
 पउमुत्तरेण वुत्त—वरमथो जो परोवएसेण ।  
 उम्मग्गाओ नियत्तइ न उण तुम राय ! रायथो ॥  
 जइ अजसाओ न वीहसि परलोय-भय च वदसि नो हियए ।  
 कि तह्वि जीवियाओ निण्विन्नो वदसि जमेव ॥  
 जो एरिसो तुम खलु न तेण सह जपिउ पि मे वुत्त ।  
 एव दूयमुहेहि सलावो ताण सजाओ ॥  
 पउमुत्तरस्स उवरि कुविय-भणो पत्थिओ इमो सहसा ।  
 पउमुत्तरो अवन्नाइ सेमुहो तस्स सचलिओ ॥  
 मिलिया स-विसय-सीमाइ दो वि दप्पव-गधहत्थि व्व ।  
 पउमुत्तरेण समरे विणिज्जिओ देवगुत्त निवो ॥  
 गहिओ महाविभेदेण कइवि दियहाइ एस धरिऊण ।  
 सपूइऊण मुक्को दीहो गरुयाण नहि कोवो ॥  
 सजाय-साहु-वाओ पत्तो पउमुत्तरो निय नयर ।  
 दडेहि चिय इमिणा वसीकया निवइणो अन्ने ॥  
 अन्न-दिणे नरवइणो सदा-निसत्तस्स को वि अप्पाण ।

माया-पओग-पवणं पडिहारं-मुहेण विन्नवद् ॥  
 तस्स नरस्स नरिंदो सुद्धमणो नाणुसन्नइ पवेसं ।  
 माईण उज्जुयाण य न संगयं संगयं जम्हा ॥  
 सो पडिसेह-विलक्खो कइया वि हु विहिय-स्व-परिवत्तो ।  
 असि-फल्लग-करो पवरंगणाए सहिओ नहपहेण ॥  
 पत्तो पत्थिव-पाखे सो रत्ता पुच्छिओ तुमं कोऽसि ? ।  
 का वा एसा, कजेण केण वा हत्थ पत्तोऽसि ? ॥  
 सो भणइ खेयरोऽहं इसा पिया भज्झ अह छलं लहिउं ।  
 विज्जाहरेण हरिया एक्केण अणंग-विहुरेण ॥  
 पच्चाणीया य सए सह वेरसुवट्ठियं च तेण समं ।  
 दुव्विसहो नीएहि वि नारीण पराभवो जम्हा ॥  
 सूरुओऽसि परित्थी-सोयरोऽसि पडिवन्न-पालण-परोऽसि ।  
 उत्तम-सत्तोऽसि तुमं पत्थिव ! पत्थेभि तेणाहं ॥  
 सन्निहियाए पियाए बद्धो व्व न जुज्झिउं अहं सको ।  
 ता रक्ख ताव एयं जिणेभि तं खेयरं जाव ॥  
 तो पत्थिवेण भणियं थेवभिणं पत्थिओ अहं तुमए ।  
 कप्पहुओ व्व पत्ताणि पत्थरं रोहणगिरि व्व ॥  
 खयरो भणइ न थेवं एयं थेवेवि जेण वीसाखे ।  
 नासी किज्झइ दव्वं तस्मिओ गरुए वि न कलत्तं ॥  
 राया जंपइ एसा चिट्ठउ सह मंदिरे पिइहरे व्व ।  
 तो खग्ग-फल्लग-पक्खो खगो व्व खयरो गओ गयणे ॥  
 तत्थेव ठिओ राया सुणेइ गयणे घणोहगज्जि व ।  
 रणसइ उद्दामं संपरियरो नियइ उड्डुसुहं ॥  
 अह पडिओ गयणाओ मणि-कंचण-भूसणो सहाइ मुओ ।  
 तं दट्ठुं खयर-वहू रुयमाणी भणिउमाठत्ता ॥  
 जो कंठेऽलंकारो जाओ गंडत्थलेसु उवहाणं ।  
 कत्तेसु य अवयंसो सो मज्झ पियस्स एस मुओ ॥  
 अह नह-यलाओ चलणो मणि-कणयाहरण-भूसिओ पडिओ ।  
 तं पिक्खिउं स-खेया खेयर-रत्तणी भणइ एवं ॥  
 अम्मंगिअण उव्वट्ठिओ चिरं खालिओ विलितो य ।

निय-हृत्थेण मए जो सो पाओ ऐस मह पइणो ॥  
 पडिओ वीओ वि भुओ खणेण पाओ वि निवडिओ वीयो ।  
 पडिया य मुड-रुडा ते दहु खेयरी रुयइ ॥  
 ज भडिय मए कुडलेहि त मे पइस्स सुहमेय ।  
 त हियमिण जस्सि मज्झे वाहि च वसियमिह ॥  
 हा नाह सत्त-सत्तम ! दढ-विक्रम ! पवल-वाहु-वल-कलिय ! ।  
 छलिओसि छलनेसण-परेण अरिणा विहि-वसेण ॥  
 हा ! कि करेमि, कस्स च कहेमि, सरण च क पवजामि ।  
 तुमए विणा अणाहा अह अहन्ना इमा जाया ॥  
 अहवा किं रुत्तेण उचियमिण न मह वीर-घरिणीए ।  
 खणमित्त तरिउ चिय पियसगो अप्प-वसगाए ॥ —  
 इय विलविज्जण खयरीइ खेय-विहुरो पयपिओ राया ।  
 जइ भाउगोऽसि सच्च ता मह कुरु भाइ-करणिज्ज ॥  
 रत्ता भणिय कि कीरउ त्ति सा भणइ देहि मह अग्गि ।  
 अत्थमियमि मयके वियभए किचिर जुण्ह । ॥  
 समए इममि उचिय एय चेव त्ति चितिउ रत्ता ।  
 सिरिखडागरु-कट्टेहि कारिया नइतडे चियगा ॥  
 सक्कारिज्जण पइणो अग-इ तेहि सह रहारुडा ।  
 रत्ताऽणुगम्ममाणो चिया समीवे गया खयरी ॥  
 नमिज्जण लोगवाले जलण दाउ सय चिय चियाए ।  
 विज्जाहरी पविट्ठा उच्छग-निविट्ठ-रमणगा ॥  
 अह जलणो पज्जलिओ जाला-पल्लविय-नहयला भोगो ।  
 छारी भूया खयरी खणेण सह खेयरगेहि ॥  
 जाव न देइ नरिदो जलजलि ताव आगओ खयरो ।  
 रुहिरुत्तेण काएण भणइ हसिज्जण नर-नाह ! ॥  
 कोहो व्व उवसमेण दुट्ठो सो निज्जिओ मए खयरो ।  
 उवरोहिओ तुम पि हु कलत्त-सरक्खण-निमित्त ॥  
 सपइ अप्पसु त मे कलत्तमेव नरेसरो सुणिउ ।  
 सोग-विवसो विलीओ चितेइ अहो ! अकज्ज ति ॥  
 अद्ध-गओ समोह तओ अवत्य निवस्स त सुणिउ ।



## 36

The Prophet's tomb of all its pious spoil  
Stanza lxxvii line 6

Mecca and Medina were taken some time ago by the Wahabees, a sect yearly increasing [*Vide supra*, p 151]

## 37

Thy vales of evergreen thy hills of snow  
Stanza lxxxv line 3

On many of the mountains, particularly Liakura, the snow never is entirely melted, notwithstanding the intense heat of the summer, but I never saw it lie on the plains, even in winter

[This feature of Greek scenery, in spring may, now and again be witnessed in our own country in autumn—a blue lake, bordered with summer greenery in the foreground, with a rear-guard of “hills of snow” glittering in the October sunshine]

## 38

Save where some solitary column mourns  
Above its prostrate brethren of the cave  
Stanza lxxxvi lines 1 and 2

Of Mount Pentelicus from whence the marble was dug that constructed the public edifices of Athens The modern name is Mount Mendeli An immense cave, formed by the quarries still remains and will till the end of time

[Mendeli is the ancient Pentelicus “The white lines marking the projecting veins” of marble are visible from Athens (*Geography of Greece*, by H F Tozer, 1873 p 129)]

## 39

When Marathon became a magic word  
Stanza lxxxix line 7.

Siste Viator—heroa calcas<sup>1</sup> was the epitaph on the famous Count Merci, <sup>1</sup>—what then must be our feelings

<sup>1</sup> [François Mercy de Lorraine who fought against the Protestants in the Thirty Years War, was mortally wounded at the battle of Nordlingen August 3, 1615]

when standing on the tumulus of the two hundred (Greeks) who fell on Marathon? The principal barrow has recently been opened by Travel few or no relics as vases etc) were found by the excavator. The plain of Marathon<sup>1</sup> was offered to me for sale at the sum of sixteen thousand piastres about nine hundred pounds! Alas!—Expende—quot libras in duce summo—invenies!—was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by weight

## PAPERS REFERRED TO IN NOTE 33

## I

Before I say anything about a city of which every body traveller or not has thought it necessary to say some thing I will request Miss Owenson<sup>2</sup> when she next borrows an Athenian heroine for her four volumes to have the goodness to marry her to somebody more of a gentleman than a 'Disdar Aga (who by the by is not an Aga) the most

1 [Byron and Hobhouse visited Marathon January 25 1810. The unconsidered trifle of the plain must have been offered to Byron during his second residence at Athens in 1811.]

2 [Expende Annibalem—quot libras etc (Juvenal 147) is the motto of the *Ode to Napoleon Buonaparte* which was written April 10 1814.—*Journal* 1814 *Life* p 35.]

3 [Compare letter to Hodgson September 3 1811 *Letters* 1898 ii 45.]

4 [Miss Owenson (Sydney Lady Morgan) 1783–1839 published her *Woman or Ida of Athens* in 4 vols in 1817. Writing to Murray February 6 1818 Byron alludes to the "cruel work" which an article (attributed to Croker but probably written by Hookham Frere) had made with her *France* in the *Quarterly Review* (vol xii p 60) and in a note to *The Two Foscari* act iii sc 1 he points out that his description of Venice as an Ocean Rome had been anticipated by Lady Morgan in her fearless and excellent work upon Italy. The play was completed July 9 1811 but the work containing the phrase Rome of the Ocean had not been received till August 16 (see too his letter to Murray August 3 1811). His conviction of the excellence of Lady Morgan's work was, perhaps strengthened by her outspoken eulogium.]

impolite of petty officers, the greatest patron of larceny<sup>1</sup> Athens ever saw (except Lord E), and the unworthy occupant of the Acropolis, on a handsome annual stipend of 150 piastres (eight pounds sterling), out of which he has only to pay his garrison, the most ill-regulated corps in the ill-regulated Ottoman Empire. I speak it tenderly, seeing I was once the cause of the husband of "Ida of Athens" nearly suffering the bastinado, and because the said "Disdar" is a turbulent husband, and beats his wife, so that I exhort and beseech Miss Owenson to sue for a separate maintenance in behalf of "Ida." Having premised thus much, on a matter of such import to the readers of romances, I may now leave Ida to mention her birthplace.

Setting aside the magic of the name, and all those associations which it would be pedantic and superfluous to recapitulate, the very situation of Athens would render it the favourite of all who have eyes for art or nature. The climate, to me at least, appeared a perpetual spring, during eight months I never passed a day without being as many hours on horseback. Rain is extremely rare, snow never lies in the plains, and a cloudy day is an agreeable rarity. In Spain, Portugal, and every part of the East which I visited, except Ionia and Attica, I perceived no such superiority of climate to our own, and at Constantinople, where I passed May, June, and part of July (1810), you might "damn the climate, and complain of spleen," five days out of seven.<sup>2</sup>

The air of the Morea is heavy and unwholesome, but the moment you pass the isthmus in the direction of Megara the change is strikingly perceptible. But I fear Hesiod will still be found correct in his description of a Bœotian winter.<sup>3</sup>

We found at Livadia an "esprit fort" in a Greek bishop, of all free-thinkers.<sup>4</sup> This worthy hypocrite rallied his own religion with great intrepidity (but not before his flock), and talked of a mass as a "coglioneria."<sup>4</sup> It was impossible to think better of him for this, but, for a Bœotian, he was brisk with all his absurdity. This phenomenon (with the exception indeed of Thebes, the remains of Chæronea, the

<sup>1</sup> [For the Disdar's extortions, see *Travels in Albania*,  
<sup>1</sup> 244.]

<sup>2</sup> ["The poor            when once abroad,  
Grow sick, and damn the climate like a lord"  
Pope, *Imit. of Horace*, Ep. 1, lines 159, 160.]

<sup>3</sup> [*Works and Days*, v. 493, *et seq.*, *Hesiod Carm.*, C. Goettlingius (1843), p. 215.]

<sup>4</sup> Nonsense, humbug.

plain of Platea Orchomenus, Livadia and its nominal cave of Trophonius) was the only remarkable thing we saw before we passed Mount Cithæron

The fountain of Dirce turns a mill at least my companion (who resolving to be at once clearly and classical bathed in it) pronounced it to be the fountain of Dirce<sup>1</sup> and any body who thinks it worth while may contradict him

At Castri we drank of half a dozen streamlets some not of the purest before we decided to our satisfaction which was the true Castalian and even that had a villinous tinge probably from the snow though it did not throw us into an epic fever like poor Dr Chandler<sup>2</sup>

From Fort Phyle of which large remains still exist the plain of Athens Pentelicus Hymettus the Algein and the Acropolis burst upon the eye at once in my opinion a more glorious prospect than even Cintra or Istambol Not the view from the Troad with Ida the Hellespont and the more distant Mount Athos can equal it though so superior in extent

I heard much of the beauty of Arcadia but excepting the view from the Monastery of Megaspelion (which is inferior to Zitza in a command of country) and the descent from the mountains on the way from Tripolitza to Argos Arcadia has little to recommend it beyond the name

Sternitur et dulces moriens reminiscitur Argos<sup>3</sup>

*Æneid* x 78

Virgil could have put this into the mouth of none but an Argive, and (with reverence be it spoken) it does not deserve the epithet And if the Polyneices of Statius *In mediis audit duo litora campis (Thebaïdos* i 335) did actually hear both shores in crossing the isthmus of Corinth he had better ears than have ever been worn in such a journey since

Athens says a celebrated topographer is still the most polished city of Greece<sup>3</sup> Perhaps it may of Greece but not of the *Greeks* for Joannina in Epirus is universally allowed amongst themselves to be superior in the wealth refinement learning and dialect of its inhabitants The

1 [Hobhouse pronounced it to be the Fountain of Arcs the Laraport Spring which serves to swell the scanty waters of the Dirce The Dirce flows on the west the Ismenus which forms the fountain to the east of Thebes

The water was tepid, as I found by bathing in it (*Travels in Albania* i 233 *Handbook for Greece* p 703)]

2 [*Travels in Greece* ch lxxv]

3 [Gell's *Itinerary of Greece* (1810) I refree p vi]

Athenians are remarkable for their cunning, and the lower orders are not improperly characterised in that proverb, which classes them with the "Jews of Salonica, and the Turks of the Negropont"

Among the various foreigners resident in Athens, French, Italians, Germans, Ragusans, etc., there was never a difference of opinion in their estimate of the Greek character, though on all other topics they disputed with great acrimony

M Fauvel, the French Consul, who has passed thirty years principally at Athens, and to whose talents as an artist, and manners as a gentleman, none who have known him can refuse their testimony, has frequently declared in my hearing, that the Greeks do not deserve to be emancipated, reasoning on the grounds of their "national and individual depravity!" while he forgot that such depravity is to be attributed to causes which can only be removed by the measure he reprobates

M Roque,<sup>1</sup> a French merchant of respectability long settled in Athens, asserted with the most amusing gravity, "Sir, they are the same *canaille* that existed *in the days of Themistocles*!" an alarming remark to the "*Laudator temporis acti*" The ancients banished Themistocles, the moderns cheat Monsieur Roque, thus great men have ever been treated!

In short, all the Franks who are fixtures, and most of the Englishmen, Germans, Danes, etc., of passage, came over by degrees to their opinion, on much the same grounds that a Turk in England would condemn the nation by wholesale, because he was wronged by his lacquey, and overcharged by his washerwoman

Certainly it was not a little staggering when the Sieurs Fauvel and Lusieri, the two greatest demagogues of the day, who divide between them the power of Pericles and the popularity of Cleon, and puzzle the poor Waywode with perpetual differences, agreed in the utter condemnation, "*nulla virtute redemptum*" (Juvenal, lib 1 *Sat* iv line 2), of the Greeks in general, and of the Athenians in particular For my own humble opinion, I am loth to hazard it, knowing as I do, that there be now in MS no less than five tours of the first magnitude, and of the most threatening aspect, all in typographical array, by persons of wit and honour, and regular common-place books but, if I may say this, without offence, it seems to me rather hard to declare so positively and pertinaciously, as almost everybody has

1 [For M Roque, see *Itinéraire de Paris à Jérusalem* *Œuvres Chateaubriand*, Paris, 1837, ii 258-266]

declared that the Greeks, because they are very bad will never be better

Eton and Sonnini<sup>1</sup> have led us astray by their panegyrics and projects but on the other hand De Pauw and Thornton have debased the Greeks beyond their demerits

The Greeks will never be independent they will never be sovereigns as heretofore and God forbid they ever should<sup>1</sup> but they may be subjects without being slaves Our colonies are not independent but they are free and industrious and such may Greece be hereafter

At present like the Catholics of Ireland and the Jews throughout the world and such other cudgelled and heterodox people they suffer all the moral and physical ills that can afflict humanity Their life is a struggle against truth they are vicious in their own defence They are so unused to kindness that when they occasionally meet with it they look upon it with suspicion as a dog often beaten snaps at your fingers if you attempt to caress him They are ungrateful notoriously abominably ungrateful<sup>1</sup> —this is the general cry Now in the name of Nemesis<sup>1</sup> for what are they to be grateful? Where is the human being that ever conferred a benefit on Greek or Greeks? They are to be grateful to the Turks for their setters and to the Franks for their broken promises and lying counsels They are to be grateful to the artist who engraves their ruins and to the antiquary who carries them away to the traveller whose janissary flogs them and to the scribbler whose journal abuses them This is the amount of their obligations to foreigners

<sup>1</sup> [William Eton published (1798-1809) *A Survey of the Turkish Empire* in which he advocated the cause of Greek independence Sonnini de Manoncourt (1751-181 ) another ardent phil Hellenist published his *Voyage en Grèce et en Turquie* in 1801 ]

<sup>2</sup> [Cornelius de Pauw (1739-1799) Dutch historian published in 1787 *Recherches philosophiques sur les Grecs* Byron reflects upon his paradoxes and superficiality in Note II *infra* Thomas Thornton published in 1807 a work entitled *Present State of Turkey* (see Note II *infra*) ]

## II

FRANCISCAN CONVENT, ATHENS, *January 23, 1811*<sup>1</sup>

Amongst the remnants of the barbarous policy of the earlier ages, are the traces of bondage which yet exist in different countries, whose inhabitants, however divided in religion and manners, almost all agree in oppression

The English have at last compassionated their negroes, and under a less bigoted government, may probably one day release their Catholic brethren, but the interposition of foreigners alone can emancipate the Greeks, who, otherwise, appear to have as small a chance of redemption from the Turks, as the Jews have from mankind in general

Of the ancient Greeks we know more than enough, at least the younger men of Europe devote much of their time to the study of the Greek writers and history, which would be more usefully spent in mastering their own. Of the moderns, we are perhaps more neglectful than they deserve, and while every man of any pretensions to learning is tiring out his youth, and often his age, in the study of the language and of the harangues of the Athenian demagogues in favour of freedom, the real or supposed descendants of these sturdy republicans are left to the actual tyranny of their masters, although a very slight effort is required to strike off their chains

To talk, as the Greeks themselves do, of their rising again to their pristine superiority, would be ridiculous as the rest of the world must resume its barbarism, after reasserting the sovereignty of Greece but there seems to be no very great obstacle, except in the apathy of the Franks, to their becoming an useful dependency, or even a free state, with a proper guarantee,—under correction, however, be it spoken, for many and well-informed men doubt the practicability even of this

The Greeks have never lost their hope, though they are now more divided in opinion on the subject of their probable

<sup>1</sup> [The MSS of *Hints from Horace* and *The Curse of Minerva* are dated, "Athens, Capuchin Convent, March 12 and March 17, 1811" Proof B of *Hints from Horace* is dated, "Athens, Franciscan Convent, March 12, 1811" Writing to Hodgson, November 14, 1810, he says, "I am living alone in the Franciscan monastery with one 'friar' (a Capuchin of course) and one 'frier' (a bandy-legged Turkish cook)" (*Letters*, 1898, i 307)]

deliverers Religion recommends the Russians but they have twice been deceived and abandoned by that power and the dreadful lesson they received after the Muscovite desertion in the Morea has never been forgotten The French they c t of Europe will f continental Greece succour as they have very lately possessed themselves of the Ionian republic Corfu excepted<sup>1</sup> But whoever appear with arms in their hands will be welcome and when that day arrives Heaven have mercy on the Ottomans they cannot expect it from the Giaours

But instead of considering what they have been and speculating on what they may be let us look at them as they are

And here it is impossible to reconcile the contrariety of opinions some particularly the merchants decrying the Greeks in the strongest language others generally travellers turning periods in their eulogy and publishing very curious speculations grafted on their former state which can have no more effect on their present lot, than the existence of the Incas on the future fortunes of Peru

One very ingenious person terms them the natural allies of Englishmen " another no less ingenious will not allow them to be the allies of anybody and denies their very descent from the ancients a third more ingenious than either builds a Greek empire on a Russian foundation and realises (on paper) all the chimeras of Catharine II As to the question of their descent what can it import whether the Mainotes<sup>2</sup> are the lineal Laconians or not<sup>3</sup> or the present Athenians as indigenous as the bees of Hymettus or as the

1 [The Ionian Islands with the exception of Corfu and Paxos fell into the hands of the English in 1809 1810 Paxos was captured in 1814 but Corfu which had been blockaded by Napoleon was not surrendered till the restoration of the Bourbons in 1815]

2 [The Mainotes or Munates who take their name from Maina near Cape Tanaron were the Highlanders of the Morea remarkable for their love of violence and plunder but also for their frankness and independence Pedants have termed the Mainates descendants of the ancient Spartans but they must be either descended from the Helots or from the Perioikoi To an older genealogy they can have no pretension —Finlay's *History of Greece* 1877 v 113 vi 6]



grasshoppers, to which they once likened themselves? What Englishman cares if he be of a Danish, Saxon, Norman, or Trojan blood? or who, except a Welshman, is afflicted with a desire of being descended from Caractacus?

The poor Greeks do not so much abound in the good things of this world, as to render even their claims to antiquity an object of envy, it is very cruel, then, in Mr. Thornton to disturb them in the possession of all that time has left them, viz their pedigree, of which they are the more tenacious, as it is all they can call their own. It would be worth while to publish together, and compare, the works of Messrs Thornton and De Pauw, Eton and Sonnini, paradox on one side, and prejudice on the other. Mr. Thornton conceives himself to have claims to public confidence from a fourteen years' residence at Pera, perhaps he may on the subject of the Turks, but this can give him no more insight into the real state of Greece and her inhabitants, than as many years spent in Wapping into that of the Western Highlands.

The Greeks of Constantinople live in Fanal,<sup>1</sup> and if Mr. Thornton did not oftener cross the Golden Horn than his brother merchants are accustomed to do, I should place no great reliance on his information. I actually heard one of these gentlemen boast of their little general intercourse with the city, and assert of himself, with an air of triumph, that he had been but four times at Constantinople in as many years.

As to Mr. Thornton's voyages in the Black Sea with Greek vessels, they gave him the same idea of Greece as a cruise to Berwick in a Scotch smack would of Johnny Groat's house. Upon what grounds then does he arrogate the right of condemning by wholesale a body of men of whom he can know little? It is rather a curious circumstance that Mr. Thornton, who so lavishly dispraises Pouqueville on every occasion of mentioning the Turks, has yet recourse to him as authority on the Greeks, and terms him an impartial observer. Now, Dr. Pouqueville is as little entitled to that appellation as Mr. Thornton to confer it on him.

The fact is, we are deplorably in want of information on the subject of the Greeks, and in particular their literature, nor is there any probability of our being better acquainted, till our intercourse becomes more intimate, or their independence

1 [The Fanal, or Phanár, is to the left, Pera to the right, of the Golden Horn. "The water of the Golden Horn, which flows between the city and the suburbs, is a line of separation seldom transgressed by the Frank residents"—*Travels in Albania*, ii. 208.]

confirmed. The relations of passing travellers are as little to be depended on as the invectives of angry factors but till something more can be attained we must be content with the little to be acquired from similar sources<sup>1</sup>

However defective these may be they are preferable to the paradoxes of men who have read superficially of the ancients and seen nothing of the moderns such as De Pauw who when he asserts that the British breed of horses is ruined by Newmarket and that the Spartans<sup>2</sup> were

i A word *en passant* with Mr Thornton and Dr Pouqueville who have been guilty between them of sadly clipping the Sultan's Turkish.\*

Dr Pouqueville tells a long story of a Moslem who swallowed corrosive sublimate in such quantities that he acquired the name of *Suleyman Yeyen* i.e. quoth the Doctor *Suleyman the eater of corrosive sublimate*

Aha thinks Mr Thornton (angry with the Doctor for the fiftieth time) have I caught you? †—Then in a note twice the thickness of the Doctor's anecdote he questions the Doctor's proficiency in the Turkish tongue and his veracity in his own—For observes Mr Thornton (after inflicting on us the tough participle of a Turkish verb) it means nothing more than *Suleyman the eater* and quite cashiers the supplementary *sublimate*. Now both are right and both are wrong. If Mr Thornton when he next resides fourteen years in the factory will consult his Turkish dictionary or ask any of his Stamholine acquaintance he will discover that *Suleyman yeyen* put together discreetly mean the *Swallower of sublimate* without any

*Suleyman* in the case *Suleyma* signifying *corrosive sublimate* and not being a proper name on this occasion although it be an orthodox name enough with the addition of *u*. After Mr Thornton's frequent hints of profound Orientalism he might have found this out before he sang such pæans over Dr Pouqueville.

After this I think Travellers *versus* Factors shall be our motto though the above Mr Thornton has condemned hoc genus omne for mistake and misrepresentation.

Ne Sutor ultra crepidam. No merchant beyond his bales. N.B. For the benefit of Mr Thornton Sutor is not a proper name.

\* *Recherches Philosophiques sur les Grecs* 1787 i 155

[For Pouqueville's story of the *thénakis* or opium eaters see *Voyage en Morée* 1805 ii 126.]

† [Thornton's *Present State of Turkey* ii 173.]

cowards in the field,<sup>1</sup> betrays an equal knowledge of English horses and Spartan men. His "philosophical observations" have a much better claim to the title of "poetical." It could not be expected that he who so liberally condemns some of the most celebrated institutions of the ancient, should have mercy on the modern Greeks, and it fortunately happens, that the absurdity of his hypothesis on their forefathers refutes his sentence on themselves.

Let us trust, then, that, in spite of the prophecies of De Pauw, and the doubts of Mr Thornton, there is a reasonable hope of the redemption of a race of men, who, whatever may be the errors of their religion and policy, have been amply punished by three centuries and a half of captivity.

III<sup>2</sup>

\*

ATHENS, FRANCISCAN CONVENT, *March* 17, 1811.

"I must have some talk with this learned Theban"<sup>3</sup>

Some time after my return from Constantinople to this city I received the thirty-first number of the *Edinburgh Review*<sup>4</sup> as a great favour, and certainly at this distance an acceptable one, from the captain of an English frigate off Salamis. In that number, Art. 3, containing the review of a French translation of Strabo,<sup>5</sup> there are introduced some remarks on the modern Greeks and their literature, with a

1 [De Pauw (*Rech Phil sur les Grecs*, 1788, ii. 293), in repeating Plato's statement (*Laches*, 191), that the Lacedæmonians at Plataea first fled from the Persians, and then, when the Persians were broken, turned upon them and won the battle, misapplies to them the term *θρασύδειλοι* (Arist., *Eth Nic*, iii. 9. 7)—men, that is, who affect the hero, but play the poltroon.]

2 [Attached as a note to line 562 of *Hints from Horace* (MS. M.)]

3 ["I'll talk a word with this same learned Theban"  
Shakespeare, *King Lear*, act iii. sc. 4, line 150.]

4 [For April, 1810 vol. xvi. pp. 55, 57.]

5 [Diamant or Adamantius Coray (1748-1833), scholar and phil.-Hellenist, declared his views on the future of the Greeks in the preface to a translation of Beccaria Bonesani's treatise, *Dei Delitti e delle Pene* (1764), which was published in Paris in 1802. He began to publish his *Bibliothèque Hellénique*, in 17 vols., in 1805. He was of Chian parentage, but was born at Smyrna. Κοραή Αυτοβιογραφία, Athens, 1891.]

short account of Coray, a co-translator in the French version. On those remarks I mean to ground a few observations and the spot where I now write will I hope be sufficient excuse for introducing them in a work in some degree connected with the subject. Coray the most celebrated of living Greeks at least among the Franks was born at Scio (in the *Acview* Smyrna is stated I have reason to think incorrectly) and besides the translation of Beccaria and other works mentioned by the Reviewer has published a lexicon in Romanic and French if I may trust the assurance of some Danish travellers lately arrived from Paris but the latest we have seen here in French and Greek is that of Gregory Zolikoglou<sup>1</sup>. Coray has recently been involved in an unpleasant controversy with M. Gail a Parisian commentator and editor of some translations from the Greek poets in consequence of the Institute having awarded him the prize for his version of Hippocrates *Πρὶ νόστων* etc to the disparagement and consequently displeasure of the said Gail. To his exertions literary and patriotic great praise is undoubtedly due but a part of that praise ought not to be withheld from the two brothers Zosimado (merchants settled in Leghorn) who sent him to Paris and maintained him for the express purpose of elucidating the ancient and

I have in my possession an excellent lexicon *τρίγλωσσον* which I received in exchange from S. G— Esq for a small gem my antiquarian friends have never forgotten it or forgiven me.

[*Λεξικὸν τρίγλωσσον τῆς Γαλλικῆς Ἰταλ. ἢ καὶ Ρωμ. καὶ ὁμιλίᾳ κτλ.* 3 vols. Vienna 1790. By Georgie Vendotis (Bentotes or Bendotes) of Jorinina. The book was in Hobhouse's possession in 1854.]

In Gail's pamphlet against Coray he talks of throwing the insolent Hellenist out of the windows. On this a French critic exclaims 'Ab my God! throw an Hellenist out of the window! what sacrilege!' It certainly would be a serious business for those authors who dwell in the attics but I have quoted the passage merely to prove the similarity of style among the controversialists of all polished countries. London or Edinburgh could hardly parallel this Parisian ebullition.

[Jean Baptiste Gail (1755-189) Professor of Greek in the Collège de France published in 1810 a quarto volume entitled *Acclamations d'J. B. Gail et observations sur l'opinion en vertu de laquelle le juré—propose de d'cerner un prix à M. Coray à l'exclusion de la chaise de Xophon du Thucydide etc grec latin français etc*]

adding to the modern, researches of his countrymen Coray, however, is not considered by his countrymen equal to some who lived in the two last centuries, more particularly Dorotheus of Mitylene,<sup>1</sup> whose Hellenic writings are so much esteemed by the Greeks, that Meletius<sup>2</sup> terms him "Μετὰ τὸν Οουκυλῆδην καὶ Ξενοφῶντα ἄριστος Ἑλλήνων" (p 224, *Ecclesiastical History*, iv)

Panagiotēs Kodrikas, the translator of Fontenelle, and Kamarases,<sup>3</sup> who translated Ocellus Lucanus on the Universe into French, Christodoulos,<sup>4</sup> and more particularly Psalidas,<sup>5</sup> whom I have conversed with in Joannina, are also in high repute among their literati. The last-mentioned has published in Romaic and Latin a work on *True Happiness*, dedicated to Catherine II. But Polyzois,<sup>6</sup> who

1 [Dorotheus of Mitylene (fl sixteenth century), Archbishop of Monembasia (Anglicè "Malmsey"), on the south-east coast of Laconia, was the author of a *Universal History* (Βιβλίον Ἱστορικόν, ι τ λ), edited by A Tzizaras, Venice, 1637, 4to]

2 [Meletius of Janina (1661-1714) was Archbishop of Athens, 1703-14. His principal work is *Ancient and Modern Geography*, Venice, 1728, fol. He also wrote an *Ecclesiastical History*, in four vols, Vienna, 1783-95]

3 [Panagios (Panagiotēs) Kodrikas, Professor of Greek at Paris, published at Vienna, in 1794, a Greek translation of Fontenelle's *Entretiens sur la Pluralité des Mondes*. John Kamarases, a Constantinopolitan, translated into French the apocryphal treatise, *De Universi Natura*, attributed to Ocellus Lucanus, a Pythagorean philosopher, who is said to have flourished in Lucania in the fifth century B C]

4 [Christodoulos, an Acarnanian, published a work, *Περὶ Φιλοσόφου, Φιλοσοφίας, Φυσικῶν, Μεταφυσικῶν*, ι τ λ, at Vienna, in 1786]

5 [Athanasius Psalidas published, at Vienna, in 1791, a sceptical work entitled, *True Felicity* (Ἀληθὴς Εὐδαιμονία). "Very learned, and full of quotations, but written in false taste"—*MS M*. He was a schoolmaster at Janina, where Byron and Hobhouse made his acquaintance—"the only person," says Hobhouse, "I ever saw who had what might be called a library, and that a very small one" (*Travels in Albania, etc*, i 508)]

6 [Hobhouse mentions a patriotic poet named Polyzois, "the new Tyrtaeus," and gives, as a specimen of his work, "a war-song of the Greeks in Egypt, fighting in the cause of Freedom"—*Travels in Albania, etc*, i 507, ii 6, 7]

is stated by the Reviewer to be the only modern except Coray who has distinguished himself by a knowledge of Hellenic if he be the Polyzois Lampanitziotis of Yanina who has published a number of editions in Romain was neither more nor less than an itinerant vender of books with the contents of which he had no concern beyond his name on the title page placed there to secure his property in the publication and he was moreover a man utterly destitute of scholastic acquirements. As the name however is not uncommon some other Polyzois may have edited the Epistles of Aristænetus.

It is to be regretted that the system of continental blockade has closed the few channels through which the Greeks received their publications particularly Venice and Trieste. Even the common grammars for children are become too dear for the lower orders. Amongst their original works the Geography of Meletius Archbishop of Athens and a multitude of theological quartos and poetical pamphlets are to be met with their grammars and lexicons of two three and four languages are numerous and excellent. Their poetry is in rhyme. The most singular piece I have lately seen is a satire in dialogue between a Russian English and French traveller and the Waywode of Wallachia (or Blackbey as they term him) an archbishop a merchant<sup>1</sup> and Cogiri Bachi (or primite) in succession to all of whom under the Turks the writer attributes their present degeneracy. Their songs are sometimes pretty and pathetic but their tunes generally displeasing to the ear of a Frank the best is the famous Δ' π' στω Ελλάς by the unfortunate Riga. But from a catalogue of more than sixty authors now before me only fifteen can be found who have touched on any theme except theology.

I am intrusted with a commission by a Greek of Athens named Marmarotouri to make arrangements if possible for printing in London a translation of Bartholomæus *Anacharsis* in Romain as he has no other opportunity unless he dispatches the MS to Vienna by the Black Sea and Danube.

1 [By Blackbey is meant Bey of Vlach, i.e. Wallachia (See a *Translation* of this satire in dialogue — Remarks on the Romain etc. *Poetical Works* 1891 p. 793.)]

2 [Constantine Rhigas (born 1753) the author of the original of Byron's *Sons of the Greeks* arose was handed over to the Turks by the Austrians and shot at Belgrade in 1793 by the orders of Ali Pacha.]



There is a slip of the pen and it can only be a slip of the pen in p 58 No 31 of the *Edinburgh Review* where these words occur 'We are told that when the capital of the East yielded to *Solyman* — It may be presumed that this last word will in a future edition be altered to Mahomet II<sup>1</sup> The ladies of Constantinople it seems at that period spoke a dialect which would not have disgraced the lips of an Athenian" I do not know how that might be but am sorry to say that the ladies in general and the Athenians in particular are much altered being far from choice either

1 In a former number of the *Edinburgh Review* 1808 it is observed Lord Byron passed some of his early years in Scotland where he might have learned that *piibroch* does not mean a *bagpipe* any more than *duet* means a *fiddle* Query — Was it in Scotland that the young gentlemen of the *Edinburgh Review* learned that *Solyman* means *Mahomet II* any more than *criticism* means *infallibility*? — but thus it is

Cædimus inque vicem præhemus crura sagittis

Persius Sat iv 42

The mistake seemed so completely a lapse of the pen (from

in the *Edinburgh Review* much facetious exultation on all such detections particularly a recent one where words and syllables are subjects of disquisition and transposition and the above-mentioned parallel passage in my own case irresistibly propelled me to hint how much easier it is to be critical than correct The gentlemen having enjoyed many a triumph on such victories will hardly begrudge me a slight ovation for the present

[At the end of the review of *Childe Harold* February 1812 (vol. 476) the editor inserted a ponderous retort to this harmless and good natured chaff To those strictures of the noble author we feel no inclination to trouble our readers with any reply we shall merely observe that if we viewed with astonishment the immeasurable fury with which the minor poet received the innocent pleasantry and moderate castigation of our remarks on his first publication we now feel nothing but pity for the strange irritability of temperament which can still cherish a private resentment for such a cause or wish to perpetuate memory of personalities as outrageous as to have been injurious only to their authors ]



in their dialect or expressions, as the whole Attic race are barbarous to a proverb —

“ὦ Ἀθῆναι, πρώτη χώρα,  
Τί γαῖδάρους τρέφεις τῶρα,”<sup>1</sup>

In Gibbon, vol. x p. 161, is the following sentence — “The vulgar dialect of the city was gross and barbarous, though the compositions of the church and palace sometimes affected to copy the purity of the Attic models” Whatever may be asserted on the subject, it is difficult to conceive that the “ladies of Constantinople,” in the reign of the last Cæsar, spoke a purer dialect than Anna Comnena<sup>2</sup> wrote, three centuries before and those royal pages are not esteemed the best models of composition, although the princess γλῶτταν εἶχεν Ἀκριβοῦς Ἀττικισοῦσαν<sup>3</sup> In the Fanal, and in Yanina, the best Greek is spoken in the latter there is a flourishing school under the direction of Psalida

There is now in Athens a pupil of Psalida's, who is making a tour of observation through Greece he is intelligent, and better educated than a fellow-commoner of most colleges I mention this as a proof that the spirit of inquiry is not dormant among the Greeks

The Reviewer mentions Mr Wright,<sup>4</sup> the author of the beautiful poem *Hoiæ Ionica*, as qualified to give details of these nominal Romans and degenerate Greeks, and also of their language but Mr Wright, though a good poet and an able man, has made a mistake where he states the Albanian dialect of the Romaic to approximate nearest to the Hellenic, for the Albanians speak a Romaic as notoriously corrupt as the Scotch of Aberdeenshire, or the Italian of Naples Yanina, (where, next to the Fanal, the Greek is purest,) although the capital of Ali Pacha's dominions, is not in Albania, but Epirus, and beyond Delvinachi in Albania Proper up to Argyrocastro and Tepaleen (beyond which I did not advance) they speak worse Greek than even the Athenians I was attended for a year and a half by two of these singular mountaineers, whose mother tongue is

<sup>1</sup> [“O Athens, first of all lands, why in these latter days dost thou nourish asses?”]

<sup>2</sup> [Anna Comnena (1083-1148), daughter of Alexis I, wrote the *Alexiad*, a history of her father's reign]

<sup>3</sup> [Zonaras (*Annales*, B 240), lib. viii cap. 26, A 4 Venice, 1729]

<sup>4</sup> [See *English Bards, etc*, line 877 *Poems*, 1898, i 366 note 1]

Illyric and I never heard them or their countrymen (whom I have seen not only at home but to the amount of twenty thousand in the army of Vely Pachá<sup>1</sup>) praised for their Greek but often laughed at for their provincial barbarisms

I have in my possession about twenty five letters amongst which some from the Bey of Corinth written to me by Notaras the Cogia Bachí and others by the dragoman of the Caimacam of the Morea (which last governs in Vely Pachá's absence) are said to be favourable specimens of their epistolary style I also received some at Constantinople from private persons written in a most hyperbolic style but in the true antique character

The Reviewer proceeds after some remarks on the tongue in its past and present state to a paradox (page 59) on the great mischief the knowledge of his own language has done to Coray who it seems is less likely to understand the ancient Greek because he is perfect master of the modern<sup>1</sup> This observation follows a paragraph recommending in explicit terms the study of the Romaic as a powerful auxiliary not only to the traveller and foreign merchant but also to the classical scholar in short to every body except the only person who can be thoroughly acquainted with its uses and by a parity of reasoning our own language is conjectured to be probably more attainable by foreigners than by ourselves<sup>2</sup> Now I am inclined to think that a Dutch Tyro in our tongue (albeit himself of Saxon blood) would be sadly perplexed with Sir Tristram<sup>3</sup> or any other given Auchmleck MS with or without a grammar or glossary and to most apprehensions it seems evident that none but a native can acquire a competent far less complete knowledge of our obsolete idioms We may give the critic credit for his ingenuity but no more believe him than we do Smollett's Lismabago<sup>4</sup> who maintains that the purest English is spoken in Edinburgh That Coray may err is very possible but if he does the fault is in the man rather than in his mother tongue which is as it ought to be of the greatest aid to the native student—Here the Reviewer

1 [For Vely Pachá the son of Ali Pachá Vizier of the Morea see *Letters* 1898 : 48 note 1]

2 [The Caimacam was the deputy or lieutenant of the grand Vizier]

3 [Scott published *Sir Tristram a Metrical Romance of the Thirteenth Century* by Thomas of Ercildoun in 1804.]

4 [Captain Lismabago a paradoxical and pedantic Scotchman the favoured suitor of Miss Tabitha Bramble in Smollett's *Expedition of Humphry Clucker*]

proceeds to business on Strabo's translators, and here I close my remarks

Sir W. Drummond, Mr. Hamilton, Lord Aberdeen, Dr. Clarke, Captain Leake, Mr. Gell, Mr. Walpole,<sup>1</sup> and many others now in England, have all the requisites to furnish details of this fallen people. The few observations I have offered I should have left where I made them, had not the article in question, and above all the spot where I read it, induced me to advert to those pages, which the advantage of my present situation enabled me to clear, or at least to make the attempt.

I have endeavoured to waive the personal feelings which rise in despite of me in touching upon any part of the *Edinburgh Review*, not from a wish to conciliate the favour of its writers, or to cancel the remembrance of a syllable I have formerly published, but simply from a sense of the impropriety of mixing up private resentments with a disquisition of the present kind, and more particularly at this distance of time and place.

#### ADDITIONAL NOTE ON THE TURKS

The difficulties of travelling in Turkey have been much exaggerated, or rather have considerably diminished, of late

1 [Sir William Drummond (1780?-1828) published, *inter alia*, *A Review of the Government of Athens and Sparta*, in 1795, and *Herculanensia, an Archæological and Philological Dissertation containing a Manuscript found at Herculaneum*, in conjunction with the Rev. Robert Walpole (see letter to Harness, December 8, 1811. See *Letters*, 1898, II 79, note 3).

For Aberdeen and Hamilton, see *English Bards, etc.*, line 509. *Poetical Works*, 1898, I 336, note 2, and *Childe Harold*, Canto II supplementary stanzas, *ibid.*, II 108.

Edward Daniel Clarke, LL.D. (1769-1822), published *Travels in Various Countries*, 1810-1823 (*vide ante*, p. 172, note 7).

For Leake, *vide ante*, p. 174, note 1.

For Gell, see *English Bards, etc.*, line 1034, note 1. *Poetical Works*, 1898, I 379.

The Rev. Robert Walpole (1781-1856), in addition to his share in *Herculanensia*, completed the sixth volume of Clarke's *Travels*, which appeared in 1823.]

years The Mussulmans have been beaten into a kind of sullen civility very comfortable to voyagers

It is hazardous to say much on the subject of Turks and Turkey since it is possible to live amongst them twenty years without acquiring information at least from themselves As far as my own slight experience carried me I have no complaint to make but am indebted for many civilities (I might almost say for friendship) and much hospitality to Ali Pacha his son Veli Pacha of the Morea and several others of high rank in the provinces Suleyman Aga, late Governor of Athens and now of Thebes was a *bon vivant* and as social a being as ever sat cross legged at a tray or a table During the carnival when our English party were masquerading both himself and his successor were more happy to "receive masks" than any dowager in Grosvenor square

On one occasion of his supping at the convent his friend and visitor the Cadi of Thebes was carried from table perfectly qualified for any club in Christendom while the worthy Waywode himself triumphed in his fall

In all money transactions with the Moslems I ever found the strictest honour the highest disinterestedness In transacting business with them there are none of those dirty speculations under the name of interest difference of exchange commission etc etc uniformly found in applying to a Greek consul to cash bills even on the first houses in Iera

With regard to presents an established custom in the East you will rarely find yourself a loser as one worth acceptance is generally returned by another of similar value—a horse or a shawl

In the capital and at court the citizens and courtiers are formed in the same sebool with those of Christianity but there does not exist a more honourable friendly and high spirited character than the true Turkish provincial Aga or Moslem country gentleman It is not meant here to designate the governors of towns but those Agas who by a kind of feudal tenure possess lands and houses, of more or less extent in Greece and Asia Minor

The lower orders are in as tolerable discipline as the rabble in countries with greater pretensions to civilisation A Moslem in walking the streets of our country towns would be more incommoded in England than a Frank in a similar situation in Turkey Regimentals are the best travelling dress

<sup>1</sup> [Compare *English Bards etc*, line 655 note — *Poetical Works* 1898 i 349]

<sup>2</sup> [The judge of a town or village—the Spanish *alcalde*—*N Eng Dict* art Cadi]

The best accounts of the religion and different sects of Islamism may be found in D'Ohsson's<sup>1</sup> French, of their manners, etc, perhaps in Thornton's English. The Ottomans, with all their defects, are not a people to be despised. Equal at least to the Spaniards, they are superior to the Portuguese. If it be difficult to pronounce what they are, we can at least say what they are *not*—they are *not* treacherous, they are *not* cowardly, they do *not* burn heretics, they are *not* assassins, nor has an enemy advanced to *their* capital. They are faithful to their sultan till he becomes unfit to govern, and devout to their God without an inquisition. Were they driven from St Sophia to-morrow, and the French or Russians enthroned in their stead, it would become a question whether Europe would gain by the exchange. England would certainly be the loser.

With regard to that ignorance of which they are so generally, and sometimes justly accused, it may be doubted, always excepting France and England, in what useful points of knowledge they are excelled by other nations. Is it in the common arts of life? In their manufactures? Is a Turkish sabre inferior to a Toledo? or is a Turk worse clothed or lodged, or fed and taught, than a Spaniard? Are their Pachas worse educated than a Grandee? or an Effendi? than a Knight of St Jago? I think not.

I remember Mahmout, the grandson of Ali Pacha, asking whether my fellow-traveller and myself were in the upper or lower House of Parliament. Now, this question from a boy of ten years old proved that his education had not been neglected. It may be doubted if an English boy at that age knows the difference of the Divan from a College of Dervises, but I am very sure a Spaniard does not. How little Mahmout, surrounded as he had been entirely by his Turkish tutors, had learned that there was such a thing as a Parliament, it were useless to conjecture, unless we suppose that his instructors did not confine his studies to the Koran.

In all the mosques there are schools established, which

1 [Mouradja D'Ohsson (1740-1804), an Armenian by birth, spent many years at Constantinople as Swedish envoy. He published at Paris (1787-90, two vols fol.) his *Tableau général de l'empire Ottoman*, a work still regarded as the chief authority on the subject.]

2 ["Effendi," derived from the Greek *αυθέντης*, through the Romic *ἀφέντης*, an "absolute master," is a title borne by distinguished civilians.]

The Spanish order of St James of Compostella was founded circ AD 1170.]

are very regularly attended and the poor are taught with out the church of Turkey being put into peril. I believe the system is not yet printed (though there is such a thing as a Turkish press and books printed on the late military institution of the Nizam Gedidd)<sup>1</sup> nor have I heard whether the Mufti and the Mollas have subscribed or the Caimacan and the Tefterdar taken the alarm for fear the ingenuous youth of the turban should be taught not to pray to God their way. The Greeks also—a kind of Eastern Irish papists—have a college of their own at Maynooth—no at Haivali where the heterodox receive much the same kind of countenance from the Ottoman as the Catholic college from the English legislature. Who shall then affirm that the Turks are ignorant bigots when they thus evince the exact proportion of Christian charity which is tolerated in the most prosperous and orthodox of all possible kingdoms? But though they allow all this they will not suffer the Greeks to participate in their privileges: no let them fight their battles and pay their haratch (taxes) be drubbed in this world and damned in the next. And shall we then emancipate our Irish Helots? Mahomet forbid! We should then be bad Mussulmans and worse Christians. At present we unite the best of both—jesuitical faith and something not much inferior to Turkish toleration.

#### APPENDIX

Amongst an enslaved people obliged to have recourse to foreign presses even for their books of religion it is less to be wondered at that we find so few publications on general subjects than that we find any at all. The whole number of the Greeks scattered up and down the Turkish empire and elsewhere may amount at most to three millions and yet for so scanty a number it is impossible to discover any nation with so great a proportion of books and their authors as the Greeks of the present century. Aye but say the generous advocates of oppression who while they assert

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1 [The Nizam Gedidd or new ordinance which aimed at remodelling the Turkish army on a quasi European system was promulgated by Selim III in 1808]

A mufti is an expounder a molla or mollah a superior judge of the sacred Moslem law. The tefterdars or defterdars were provincial registrars and treasurers under the supreme defterdar or Chancellor of the Exchequer.]

the ignorance of the Greeks, wish to prevent them from dispelling it, "ay, but these are mostly, if not all, ecclesiastical tracts, and consequently good for nothing" Well! and pray what else can they write about? It is pleasant enough to hear a Frank, particularly an Englishman, who may abuse the government of his own country, or a Frenchman, who may abuse every government except his own, and who may range at will over every philosophical, religious, scientific, sceptical, or moral subject, sneering at the Greek legends. A Greek must not write on politics, and cannot touch on science for want of instruction, if he doubts he is excommunicated and damned, therefore his countrymen are not poisoned with modern philosophy, and as to morals, thanks to the Turks! there are no such things. What then is left him, if he has a turn for scribbling? Religion and holy biography, and it is natural enough that those who have so little in this life should look to the next. It is no great wonder then, that in a catalogue now before me of fifty-five Greek writers, many of whom were lately living, not above fifteen should have touched on anything but religion. The catalogue alluded to is contained in the twenty-sixth chapter of the fourth volume of Meletius' *Ecclesiastical History*.

[The above forms a preface to an Appendix, headed "Remarks on the Romaic or Modern Greek Language, with Specimens and Translations," which was printed at the end of the volume, after the "Poems," in the first and successive editions of *Childe Harold*. It contains (1) a "List of Romaic Authors," (2) the "Greek War-Song," Δεῦτε, Παῖδες τῶν Ἑλλήνων, (3) "Romaic Extracts," of which the first, "a Satire in dialogue" (*vide* Note III *supra*), is translated (see *Epigrams, etc.*, vol. vi of the present issue), (4) scene from Ὁ Καφενὲς (the Café), translated from the Italian of Goldoni by Spiridion Vlantí, with a "Translation," (5) "Familiar Dialogues" in Romaic and English, (6) "Parallel Passages from St John's Gospel," (7) "The Inscriptions at Orchomenos from Meletius" (see *Travels in Albania, etc.*, 1224), (8) the "Prospectus of a Translation of Anacharsis into Romaic, by my Romaic master, Marmaiotouri, who wished to publish it in England," (9) "The Lord's Prayer in Romaic" and in Greek.

The Excursus, which is remarkable rather for the evidence which it affords of Byron's industry and zeal for acquiring knowledge, than for the value or interest of the subject-matter, has been omitted from the present issue. The "Remarks," etc., are included in the "Appendix" to *Lord Byron's Poetical Works*, 1891, pp. 792-797. (See, too, letter to Dallas, September 21, 1811 *Letters*, II 43.)]

# CHILDE HAROLDS PILGRIMAGE



## CANTO THE THIRD

Afin que cette application vous forçât à penser à autre chose  
Il n'y a en verite de remède que celui là et le temps — *Lettres du  
Roi de Prusse et de M D Alembert* [Lettre cxlvi Sept 7 1776]

1 [D 1 I 1 P 1, opher mathematician  
and 1 11 1,1 1 1 1 'v lost his friend Mile  
(Clai 1 1 1 ) died May 23 1776  
Frederick prescribes *quelque probleme bien difficile à resoudre*  
as a remedy for vain regrets (*Œuvres de Frédéric II Roi de  
Prusse* 1790 xiv 64 65)]





## INTRODUCTION TO THE THIRD CANTO

THE Third Canto of *Childe Harold* was begun early in May and finished at Ouchy near Lausanne on the 27th of June 1816. Byron made a fair copy of the first draft of his poem which had been scrawled on loose sheets and engaged the services of Claire (Jane Clairmont) to make a second transcription. Her task was completed on the 4th of July. The fair copy and Claire's transcription remained in Byron's keeping until the end of August or the beginning of September when he consigned the transcription to his friend Mr Shelley and the fair copy to Scrope Davies with instructions to deliver them to Murray (see Letters to Murray October 5 9 15 1816). Shelley landed at Portsmouth September 8 and on the 11th of September he discharged his commission.

I was thrilled with delight yesterday writes Murray (September 1) by the announcement of Mr Shelley with the MS of *Childe Harold*. I had no sooner got the quiet possession of it than trembling with auspicious hope I carried it to Mr Gifford. He says that what you have heretofore published is nothing to this effort. Never since my intimacy with Mr Gifford did I see him so heartily pleased or give one fiftieth part of the praise with one thousandth part of the warmth.

The correction of the press was undertaken by Gifford not without some remonstrance on the part of Shelley, who maintained that the revision of the proofs and the retention or alteration of certain particular passages had been entrusted to his discretion (Letter to Murray October 30 1816).

When, if ever, Mr Davies, of "inaccurate memory" (Letter to Murray, December 4, 1816), discharged his trust is a matter of uncertainty. The "original MS" (Byron's "fair copy") is not forthcoming, and it is improbable that Murray, who had stipulated (September 20) "for all the original MSS, copies, and scraps," ever received it. The "scraps" were sent (October 5) in the first instance to Geneva, and, after many wanderings, ultimately fell into the possession of Mrs Leigh, from whom they were purchased by the late Mr Murray.

The July number of the *Quarterly Review* (No. xxv) was still in the press, and, possibly, for this reason it was not till October 29 that Murray inserted the following advertisement in the *Morning Chronicle*: "Lord Byron's New Poems. On the 23<sup>d</sup> of November will be published *The Prisoners* (*sic*) of Chillon, a Tale and other Poems. A Third Canto of *Childe Harold*." But a rival was in the field. The next day (October 30), in the same print, another advertisement appeared: "*The R H Lord Byron's Pilgrimage to the Holy Land*." Printed for J Johnston, Cheapside. Of whom may be had, by the same author, a new ed. (the third) of *Farewell to England with three other poems*." It was, no doubt, the success of his first venture which had stimulated the "Cheapside impostor," as Byron called him, to forgery on a larger scale.

The controversy did not end there. A second advertisement (*Morning Chronicle*, November 15) of "Lord Byron's Pilgrimage," etc., stating that "the copyright of the work was consigned" to the Publisher "exclusively by the Noble Author himself, and for which he gives 500 guineas," precedes Murray's second announcement of *The Prisoners of Chillon*, and the Third Canto of *Childe Harold*, in which he informs "the public that the poems lately advertised are not written by Lord Byron. The only bookseller at present authorised to print Lord Byron's poems is Mr Murray." Further precautions were deemed necessary. An injunction in Chancery was applied for by Byron's agents and representatives (see, for a report of the case in the *Morning Chronicle*, November 28, 1816, *Letters*, vol. iv, Letter to Murray, December 9, 1816, *note*), and granted by the Chancellor,

Lord Eldon Strangely enough Sir Samuel Romilly whom Byron did not love was counsel for the plaintiff

In spite of the injunction a volume entitled *Lord Byron's Pilgrimage to the Holy Land* a Poem in Two Cantos To which is attached a fragment *The Tempest* was issued in 1817 It is a dull and apparently serious production suggested by but hardly an imitation of *Childe Harold* The notes are descriptive of the scenery customs and antiquities of Palestine *The Tempest* on the other hand is a parody and by no means a bad parody of Byron at his worst *eg*—

There was a sternness in his eye  
Which chilled the soul—one knew not why—

A thousand souls were centred there

It is possible that this *Pilgrimage* was the genuine composition of some poetaster who failed to get his poems published under his own name or it may have been the deliberate forgery of John Agg or Hewson Clarke or C F Lawler the *pseudo* Peter Indar— Druids who were in Johnston's pay and were prepared to compose pilgrimages to any land holy or unholy which would bring grist to their employer's mill (See the *Advertisements* at the end of *Lord Byron's Pilgrimage* etc)

The Third Canto was published not as announced on the 23rd but on the 18th of November Murray's auspicious hope" of success was amply fulfilled He wrote to Lord Byron on the 13th of December 1816 informing him that at a dinner at the Albion Tavern he had sold to the assembled booksellers 7000 of his Third Canto of *Child Harold* The reviews were for the most part laudatory Sir Walter Scott's finely tempered eulogium (*Quart Rev* No XXXI October 1816 [published February 11 1817]) and Jeffrey's balanced and cautious appreciation (*Edin Rev* No liv December 1816 [published February 14 1817]) have been reprinted in their collected works Both writers conclude with an aspiration—Jeffrey, that

This puissant spirit  
Yet shall reascend  
Self raised and repossess its native seat !

Scott, in the "tenderest strain" of Virgilian melody—

"I decus, i nostrum, melioribus utere fatis !

#### NOTE ON MSS OF THE THIRD CANTO

[The following memorandum, in Byron's handwriting, is prefixed to the Transcription —

"This copy is to be printed from—subject to comparison with the original MS (from which this is a transcription) in such parts as it may chance to be difficult to decypher in the following. The notes in this copy are more complete and extended than in the former—and there is also *one stanza more* inserted and added to this, viz the 33d B

BYRON July 10th, 1816  
Diodati, near y<sup>e</sup> Lake of Geneva,

The "original MS" to which the memorandum refers is not forthcoming (*vide ante*, p 212), but the "scraps" (MS) are now in Mr Murray's possession. Stanzas i–iii, and the lines beginning, "The castled Crag of Drachenfels," are missing.

Claire's Transcription (C) occupies the first 119 pages of a substantial quarto volume. Stanzas xxxiii and xcix–cv and several of the notes are in Byron's handwriting. The same volume contains *Sonnet on Chillon*, in Byron's handwriting, a transcription of the *Prisoners (sic) of Chillon* (so, too, the advertisement in the *Morning Chronicle*, October 29, 1816), *Sonnet*, "Rousseau," etc, in Byron's handwriting, and transcriptions of *Stanzas to* , "Though the day of my destiny's over," *Darkness*, *Churchill's Grave*, *The Dream*, *The Incantation* (*Manfred*, act ii sc 1), and *Prometheus*]

## CANTO THE THIRD

### I

Is thy face like thy mother's my fair child !

ADA ! sole daughter of my house and heart ?<sup>1</sup>

I [ If you turn over the earlier pages of the Huntingdon peerage story you will see how common a name Ada was in the early Plantagenet days. I found it in my own pedigree in the reigns of John and Henry. It is short, ancient, vocalic and had been in my family for which reasons I gave it to my daughter.—Letter to Murray, Ravenna, October 8, 1850.

The Honourable Augusta Ada Byron was born December 10, 1815, was married July 8, 1835, to William King Noel (1803-1893) eighth Baron King, created Earl of Lovelace, 1838, and died November 27, 1852. There were three children of the marriage—Viscount Ockham (d. 1867) the present Earl of Lovelace, and the Lady Anna Isabella Noel who was married to Wilfrid Scawen Blunt Esq. in 1869.

The Countess of Lovelace wrote a contributor to the *Examiner* December 4, 1852, "was thoroughly original and the poet's temperament was all that was hers in common with her father. Her genius for genius she possessed was not poetic but metaphysical and mathematical, her mind having been in the constant practice of investigation and with rigour and exactness." Of her devotion to science and her original powers as a mathematician, her translation and explanatory notes of I. L. Menabrea's *Notices sur le machine Analytique de Mr. Babbage*, 1842, a defence of the famous calculating machine remain as evidence.

Those who view mathematical science not merely as a vast body of abstract and immutable truths, but as possessing a yet deeper interest for the human race when it

When last I saw thy young blue eyes they smiled,  
 And then we parted, not as now we part,  
 But with a hope.

Awaking with a start,

The waters heave around me, and on high  
 The winds lift up their voices I depart,  
 Whither I know not, but the hour's gone by,  
 When Albion's lessening shores could grieve or glad mine  
 eye<sup>1</sup>

## 11

Once more upon the waters<sup>1</sup> yet once more<sup>1</sup>  
 And the waves bound beneath me as a steed

1      *could grieve my gazing eye* —[*C erased*]

is remembered that this science constitutes the language through which alone we can adequately express the great facts of the natural world those who thus think on mathematical truth as the instrument through which the weak mind of man can most effectually read his Creator's works, will regard with especial interest all that can tend to facilitate the translation of its principles into explicit practical forms" So, for the moment turning away from algebraic formulæ and abstruse calculations, wrote Ada, Lady Lovelace, in her twenty-eighth year See "Translator's Notes," signed A. A. L., to *A Sketch of the Analytical Engine invented by Charles Babbage, Esq.*, London, 1843

It would seem, however, that she "wore her learning lightly as a flower" "Her manners [*Examine*], her tastes, her accomplishments, in many of which, music especially, she was proficient, were feminine in the nicest sense of the word" Unlike her father in features, or in the bent of her mind, she inherited his mental vigour and intensity of purpose Like him, she died in her thirty-seventh year, and at her own request her coffin was placed by his in the vault at Hucknall Torkard (See, too, *Athenæum*, December 4, 1852, and *Gent Mag.*, January, 1853)]

1 [Compare *Henry V.*, act iii sc 1, line 1—

"Once more unto the breach, dear friends, once more"]

That knows his rider<sup>1</sup> Welcome to their roar<sup>1</sup>  
 Swift be their guidance wheresoe'er it lead !  
 Though the strained mast should quiver as a reed  
 And the rent canvass fluttering strew the gale<sup>1</sup>  
 Still must I on , for I am as a weed  
 Flung from the rock, on Ocean's foam, to sail  
 Where'er the surge may sweep the tempest's breath prevail



## III

In my youth's summer I did sing of One  
 The wandering outlaw of his own dark mind,  
 Again I seize the theme then but begun  
 And bear it with me as the rushing wind

<sup>1</sup> *And the rent canvass tall-rins* — — [C]

<sup>1</sup> [Compare *The Two Noble Kinsmen* (now attributed to Shakespeare Fletcher and Massinger) act II sc I lines 7, seq —

Oh never  
 Shall we two exercise like twins of Honour  
 Our arms again and feel our fiery horses  
 Like proud seas under us

Out of this somewhat forced simile says the editor (John Wright) of Lord Byron's *Poetical Works* issued in 183

by a judicious transposition of the comparison and by the substitution of the more definite *waves* for *seas* Lord Byron's clear and noble thought has been produced But the literary artifice if such there be is subordinate to the emotion of the writer It is in movement progress flight that the sufferer experiences a relief from the poignancy of his anguish ]

<sup>2</sup> [ The metaphor is derived from a torrent bed which when dried up serves for a sandy or shingly path —Note by H F Tozer *Childe Harold* 1885 p 257 Or perhaps the imagery has been suggested by the action of a flood which ploughs a channel for it elf through fruitful soil and when the waters are spent leaves behind it a sterile track which does indeed permit the traveller to survey the desolation but serves no other purpose of use or beauty ]



Bears the cloud onwards in that Tale I find  
 The furrows of long thought, and dried-up tears,  
 Which, ebbing, leave a sterile track behind,  
 O'er which all heavily the journeying years  
 Plod the last sands of life, where not a flower appears

## IV

Since my young days of passion—joy, or pain—  
 Perchance my heart and harp have lost a string  
 And both may jar it may be, that in vain  
 I would essay as I have sung to sing<sup>1</sup>  
 Yet, though a dreary strain, to this I cling,  
 So that it wean me from the weary dream  
 Of selfish grief or gladness—so it fling  
 Forgetfulness around me—it shall seem  
 To me, though to none else, a not ungrateful theme

## V

He, who grown aged in this world of woe,  
 In deeds, not years,<sup>1</sup> piercing the depths of life,  
 So that no wonder waits him nor below  
 Can Love or Sorrow, Fame, Ambition, Strife,  
 Cut to his heart again with the keen knife  
 Of silent, sharp endurance—he can tell

<sup>1</sup> *I would essay of all I sang to sing*—[MS]

<sup>1</sup> [Compare *Manfred*, act II sc 1, lines 51, 52—

“Think'st thou existence doth depend on time?  
 It doth, but actions are our epoch”]

Why Thought seeks refuge in lone caves yet rise  
 With airy images, and shapes which dwell  
 Still unimpaired though old in the Soul's haunted cell

## VI

'Tis to create and in creating live<sup>1</sup>  
 A being more intense that we endow  
 With form our fancy gaining as we give  
 The life we image even as I do now—  
 What am I? Nothing but not so art thou  
 Soul of my thought! with whom I traverse earth

<sup>1</sup> *Still unimpaired though worn* — — [US erased]

<sup>11</sup> *A brighter being that we thus endow  
 With form as fancies* — — [MS]

<sup>1</sup> [It is the poet's fond belief that he can find the true reality in the things that are not seen

Out of these create he can  
 Forms more real than living man—  
 "Nurslings of Immortality"

Life is but thought and by the power of the imagination he thinks to gain a being more intense to add a cubit to his spiritual stature Byron professes the same faith in *The Dream* (stanza 1 lines 19- ) which also belongs to the summer of 1816—

The mind can make  
 Substance and people planets of its own  
 With beings brighter than have been and give  
 A breath to forms which can outlive all flesh

At this stage of his poetic growth in part converted by Shelley in part by Wordsworth as preached by Shelley Byron so to speak got religion went over for a while to the Church of the mystics There was too a compulsion from within Life had gone wrong with him and driven from memory and reflection he looks for redemption in the new earth which Imagination and Nature held in store ]

Invisible but gazing, as I glow  
 Mixed with thy spirit, blended with thy birth,  
 And feeling still with thee in my crushed feelings' dearth

## VII

Yet must I think less wildly I *have* thought  
 Too long and darkly, till my brain became,  
 In its own eddy boiling and o'erwrought,  
 A whirling gulf of phantasy and flame · '  
 And thus, untaught in youth my heart to tame,  
 My springs of life were poisoned.<sup>1</sup> 'Tis too late '  
 Yet am I changed, though still enough the same  
 In strength to bear what Time can not abate,"  
 And feed on bitter fruits without accusing Fate

## VIII

Something too much of this but now 'tis past,  
 And the spell closes with its silent seal <sup>2</sup>

<sup>1</sup> *A dizzy world* —[MS *erased*]

<sup>11</sup> *To bear unbent what Time cannot abate* —[MS]

<sup>1</sup> [Compare *The Dream*, viii 6, *seq* —

"Pain was mixed  
 In all which was served up to him, until

He fed on poisons, and they had no power,  
 But were a kind of nutriment"]

<sup>2</sup> [Of himself as distinct from Harold he will say no more On the tale or spell of his own tragedy is set the seal of silence, but of Harold, the idealized Byron, he once more takes up the parable In stanzas viii -xv he puts the reader in possession of some natural changes, and unfolds the

Long absent HAROLD re appears at last  
 He of the breast which fain no more would feel<sup>1</sup>  
 Wrung with the wounds which kill not but ne'er heal,  
 Yet Time who changes all had altered him  
 In soul and aspect as in age years steal  
 Fire from the mind as vigour from the limb,  
 And Life's enchanted cup but sparkles near the brim

## IX

His had been quaffed too quickly and he found  
 The dregs were wormwood, but he filled again  
 And from a purer fount on holier ground  
 And deemed its spring perpetual—but in vain!  
 Still round him clung invisibly a chain  
 Which galled for ever fettering though unseen  
 And heavy though it clanked not worn with pain  
 Which pined although it spoke not and grew keen  
 Entering with every step he took through many a scene

1 *He of the breast that strove no more to feel  
 Scarred with the wounds — — [MS]*

development of thought and feeling which had befallen the Pilgrim since last they had journeyed together. The youthful Harold had sounded the depth of joy and woe. Man delighted him not—no nor woman neither. For a time however he had cured himself of this trick of sadness. He had drunk new life from the fountain of natural beauty and antique lore and had returned to take his part in the world, only armed against dangers and temptations. And in the world he had found beauty and fame had found him. What wonder that he had done as others use and then discovered that he could not fare as others fared? Henceforth there remained no comfort but in nature no refuge but in exile!]

## X

Secure in guarded coldness, he had moved <sup>1</sup>  
 Again in fancied safety with his kind,  
 And deemed his spirit now so firmly fixed  
 And sheathed with an invulnerable mind,  
 That, if no joy, no sorrow lurked behind,  
 And he, as one, might 'midst the many stand  
 Unheeded, searching through the crowd to find  
 Fit speculation such as in strange land  
 He found in wonder-works of God and Nature's  
 hand "

## XI

But who can view the ripened rose, nor seek <sup>iii</sup>  
 To wear it? who can curiously behold  
 The smoothness and the sheen of Beauty's cheek,  
 Nor feel the heart can never all grow old? "  
 Who can contemplate Fame through clouds unfold  
 The star <sup>1</sup> which rises o'er her steep, nor climb?

<sup>1</sup> *Secure in cumbing coldness* —[MS]

<sup>ii</sup> *Shines through the wonder-works—of God and Nature's hand —*  
 [MS]

<sup>iii</sup> *Who can behold the flower at noon, nor seek  
 To pluck it? who can stedfastly behold —*[MS]

<sup>iv</sup> *Nor feel how Wisdom ceases to be cold —*[MS erased]

<sup>i</sup> [The Temple of Fame is on the summit of a mountain,  
 "Clouds overcome it," but to the uplifted eye the mists  
 dispel, and behold the goddess pointing to her star—the star  
 of glory!]

Harold once more within the vortex, rolled  
 On with the giddy circle, chasing Time  
 Yet with a nobler aim than in his Youth's fond prime<sup>1</sup>

## XII

But soon he knew himself the most unfit<sup>2</sup>  
 Of men to herd with Man with whom he held  
 Little in common, untaught to submit  
 His thoughts to others though his soul was quelled  
 In youth by his own thoughts still uncompelled  
 He would not yield dominion of his mind  
 To Spirits against whom his own rebelled  
 Proud though in desolation—which could find  
 A life within itself to breathe without mankind

## XIII

Where rose the mountains there to him were friends<sup>3</sup>  
 Where rolled the ocean thereon was his home

<sup>1</sup> *Yet with a steadier step than in his earlier time*—[MS. *erased*]

<sup>2</sup> *Fool he not to know*—[MS. *erased*]

<sup>3</sup> *Where there were mountains is there for him were friends*  
*Where there was Ocean—there he was at home*—[MS.]

<sup>4</sup> [Compare *Manfred* act ii sc. lines 50-58—

From my youth upwards  
 My spirit walked not with the souls of men  
 Nor looked upon the earth with human eyes

My joys my griefs my passions and my powers  
 Made me a stranger though I wore the form  
 I had no sympathy with breathing flesh

Compare too with stanzas xiii xiv *ibid* lines 58-77]

Where a blue sky, and glowing clime, extends,  
 He had the passion and the power to roam,  
 The desert, forest, cavern, breaker's foam,  
 Were unto him companionship, they spake  
 A mutual language, clearer than the tome  
 Of his land's tongue, which he would oft forsake  
 For Nature's pages glassed by sunbeams on the lake

## XIV

Like the Chaldean, he could watch the stars,<sup>1</sup>  
 Till he had peopled them with beings bright  
 As their own beams, and earth, and earth-born jars,  
 And human frailties, were forgotten quite.  
 Could he have kept his spirit to that flight  
 He had been happy, but this clay will sink  
 Its spark immortal, envying it the light  
 To which it mounts, as if to break the link  
 That keeps us from yon heaven which woos us to its  
 brink <sup>2</sup>

## XV

But in Man's dwellings he became a thing <sup>3</sup>  
 Restless and worn, and stern and wearisome,

<sup>1</sup> *Like the Chaldean he could gaze on stars —[MS]  
 adored the stars —[MS erased]*

<sup>2</sup> *That keeps us from that Heaven on which we love to think —[MS]*

<sup>3</sup> *But in Man's dwelling—Harold was a thing  
 Restless and worn, and cold and wearisome —[MS]*

Drooped as a wild born falcon with clapt wing  
 To whom the boundless air alone were home  
 Then came his fit again which to overcome  
 As eagerly the barred up bird will beat  
 His breast and beak against his wiry dome  
 Till the blood tinge his plumage—so the heat  
 Of his impeded Soul would through his bosom eat

## XVI

Self exiled Harold wanders forth again<sup>1</sup>  
 With nought of Hope left—but with less of gloom,  
 The very knowledge that he lived in vain  
 That all was over on this side the tomb  
 Had made Despair a smilingness assume  
 Which though twere wild—as on the plundered wreck  
 When mariners would madly meet their doom  
 With draughts intemperate on the sinking deck—  
 Did yet inspire a cheer which he forbore to check

## XVII

Stop!—for thy tread is on an Empire's dust!  
 An Earthquake's spoil is sepulchred below!  
 Is the spot marked with no colossal bust?  
 Nor column trophied for triumphal show?

<sup>1</sup> [In this stanza the mask is thrown aside and the real Lord Byron appears *in propria persona*.]

<sup>2</sup> [The mound with the Belgian lion was erected by William I of Holland in 1831.]



None, but *the moral's truth* tells simpler so. ' 1  
 As the ground was before, thus let it be, "  
 How that red rain hath made the harvest grow '  
 And is this all the world has gained by thee,  
 Thou first and last of Fields ' king-making Victory ?

## XVIII

And Harold stands upon this place of skulls,  
 The grave of France, the deadly Waterloo ' "  
 How in an hour the Power which gave annuls  
 Its gifts, transferring fame as fleeting too '  
 In "pride of place" here last the Eagle flew, ' '  
 'Then tore with bloody talon the rent plain,"

- 1 *None, but the moral truth tells simpler so* —[MS]  
 11 *and still must be* —[MS]  
 111 *the fatal Waterloo* —[MS]  
 15 *Here his last flight the haughty eagle flew* —[MS]  
     *Then bit with bloody beak the rent plain* —[MS *erased*]  
     *Then tore with bloody beak* —[MS]

1 [Stanzas xvii, xviii, were written after a visit to Waterloo When Byron was in Brussels, a friend of his boyhood, Pryse Lockhart Gordon, called upon him and offered his services He escorted him to the field of Waterloo, and received him at his house in the evening Mrs Gordon produced her album, and begged for an autograph The next morning Byron copied into the album the two stanzas which he had written the day before Lines 5-8 of the second stanza (xviii) ran thus—

"Here his last flight the haughty Eagle flew,  
 Then tore with bloody beak the fatal plain,  
 Pierced with the shafts of banded nations through "

The autograph suggested an illustration to an artist, R R Reinagle (1775-1863), "a pencil-sketch of a spirited chained eagle, grasping the earth with his talons" Gordon showed the vignette to Byron, who wrote in reply, "Reinagle is a better poet and a better ornithologist than I am, eagles and

Pierced by the shaft of banded nations through  
 Ambition's life and labours all were vain—  
 He wears the shattered links of the World's broken  
 chain<sup>1</sup>

## XIX

Fit retribution! Gaul may champ the bit  
 And foam in fetters—but is Earth more free?<sup>1</sup>

<sup>1</sup> *Had Gaul must wear the links of her own broken chain*—[MS.]  
 all birds of prey attack with their talons and not with their  
 beaks and I have altered the line thus—

Then tore with bloody talon the rent plain

(See *Personal Memoirs of Pryse Lockhart Gordon* 1830 ii  
 37 & 8)]

<sup>1</sup> [With this  
 and outcome of  
*Ode from the Fr*

written in 1815, and published by John Murray in *Poems*  
 (1816). Compare too *The Age of Waterloo* i 93. Oh  
 bloody and most bootless Waterloo! and *Don Juan* Canto  
 VIII stanzas 1100-1 etc. Shelley 100 in his sonnet on  
 the *Feelings of a Republican on the Fall of Bonaparte* (1816)  
 utters a like lament (*Shelley's Works* 189, ii 385)—

I know

Too late since thou and France are in the dust  
 That Virtue owns a more eternal foe  
 Than Force or Fraud old Custom legal Crime  
 And bloody Faith the foulest birth of Time

Even Wordsworth after due celebration of this victory  
 sublime in his sonnet *Emperors and Kings* etc (*Works*  
 1889 p 557) solemnly admonishes the powers—

'Be just be grateful nor the oppressor's creed  
 Reviving heavier chastisement deserve  
 Than ever forced unpitied hearts to bleed

But the Laureate had no misgivings and in *The Poet's*  
*Pilgrimage* iv 60 celebrates the national apotheosis—

Peace hath she won with her victorious hand  
 Hath won through rightful war auspicious peace

Did nations combat to make *One* submit?  
 Or league to teach all Kings true Sovereignty?<sup>1</sup>  
 What<sup>1</sup> shall reviving Thralldom again be  
 The patched-up Idol of enlightened days?  
 Shall we, who struck the Lion down, shall we  
 Pay the Wolf homage? proffering lowly gaze  
 And servile knees to Thrones? No! *prove* before ye  
 praise<sup>1</sup>

## XX.

If not, o'er one fallen Despot boast no more!<sup>1</sup>  
 In vain fair cheeks were furrowed with hot tears  
 For Europe's flowers long rooted up before  
 The trampler of her vineyards, in vain, years  
 Of death, depopulation, bondage, fears,  
 Have all been borne, and broken by the accord  
 Of roused-up millions all that most endears  
 Glory, is when the myrtle wreathes a Sword,  
 Such as Harmodius<sup>2</sup> drew on Athens' tyrant Lord

## XXI

There was a sound of revelry by night,<sup>1</sup>  
 And Belgium's Capital had gathered then

<sup>1</sup> *Or league to teach them kings* —[MS]

Not this alone, but that in every land  
 The withering rule of violence may cease  
 Was ever War with such blest victory crowned<sup>1</sup>  
 Did ever Victory with such fruits abound<sup>1</sup>"]

<sup>1</sup> [The most vivid and the best authenticated account of the Duchess of Richmond's ball, which took place June 15,





Her Beauty and her Chivalry—and bright  
 The lamps shone o'er fair women and brave men,  
 A thousand hearts beat happily and when  
 Music arose with its voluptuous swell  
 Soft eyes looked love to eyes which spake again  
 And all went merry as a marriage bell <sup>3 R</sup>  
 But hush! hark! a deep sound strikes like a rising knell!

## XXII

Did ye not hear it?—No—twas but the Wind  
 Or the car rattling o'er the stony street  
 On with the dance! let joy be unconfined  
 No sleep till morn when Youth and Pleasure meet

- <sup>1</sup> *The lamps shone o'er lovely dames and gallant men* —[MS]  
*The lamps shone on ladies* — —[MS erased]

the eve of the Battle of Quatrebras in the dukes house in the Rue de la Blanchisserie is to be found in Lady de Ross (Lady Georgiana Lennox) *Personal Recollections of the Great Duke of Wellington* which appeared first in *Murrays Magazine* January and February 1889 and were republished as *A Sketch of the Life of Georgiana Lady de Ros* by her daughter the Hon Mrs J R Swinton (John Murray 1893) My mother's now famous ball writes Lady de Ros (*A Sketch etc* pp 1 123) took place in a large room on the ground floor on the left of the entrance connected with the rest of the house by an ante room. It had been used by the coachbuilder from whom the house was hired to put carriages in but it was papered before we came there and I recollect the paper—a trellis pattern with roses When the duke arrived rather late at the ball I was dancing but at once went up to him to ask about the rumours Yes they are true we are off to morrow This terrible news was circulated directly, and while some of the officers hurried away others remained at the ball and actually had not time to change their clothes but fought in evening costume ]

To chase the glowing Hours with flying feet  
 But hark ! that heavy sound breaks in once more,  
 As if the clouds its echo would repeat,  
 And nearer clearer—deadlier than before !<sup>i</sup>  
 Arm ! Arm ! it is it is—the cannon's opening roar !<sup>ii</sup>

## XXIII

Within a windowed niche of that high hall  
 Sate Brunswick's fated Chieftain, he did hear<sup>i</sup>  
 That sound the first amidst the festival,  
 And caught its tone with Death's prophetic ear

<sup>i</sup> *With a slow deep and dread inspiring roar —[MS erased]*

<sup>ii</sup> *Arm ! arm, and out ! it is the opening cannon's roar —[MS]  
 Arm—arm—and out—it is—the cannon's opening roar —[C]*

<sup>1</sup> [Frederick William, Duke of Brunswick (1771-1815), brother to Caroline, Princess of Wales, and nephew of George III, fighting at Quatrebras in the front of the line, "fell almost in the beginning of the battle" His father, Charles William Ferdinand, born 1735, the author of the fatal manifesto against the army of the French Republic (July 15, 1792), was killed at Auerbach, October 14, 1806. In the plan of the Duke of Richmond's house, which Lady de Ros published in her *Recollections*, the actual spot is marked (the door of the ante-room leading to the ball-room) where Lady Georgiana Lennox took leave of the Duke of Brunswick. "It was a dreadful evening," she writes, "taking leave of friends and acquaintances, many never to be seen again. The Duke of Brunswick, as he took leave of me made me a civil speech as to the Brunswickers being sure to distinguish themselves after 'the honour' done them by my having accompanied the Duke of Wellington to their review. I remember being quite provoked with poor Lord Hay, a dashing, merry youth, full of military ardour, whom I knew very well, for his delight at the idea of going into action and the first news we had on the 16th was that he and the Duke of Brunswick were killed"—*A Sketch, etc*, pp 132-133.]

And when they smiled because he deemed it near  
 His heart more truly knew that peal too well<sup>1</sup>  
 Which stretched his father on a bloody bier  
 And roused the vengeance blood alone could quell  
 He rushed into the field and foremost fighting, fell

## XXIV

Ah! then and there was hurrying to and fro—  
 And gathering tears and tremblings of distress<sup>1</sup>  
 And cheeks all pale which but an hour ago  
 Blushed at the praise of their own loveliness—  
 And there were sudden partings such as press<sup>11</sup>  
 The life from out young hearts and choking sighs  
 Which ne'er might be repeated who could guess  
 If ever more should meet those mutual eyes  
 Since upon night so sweet such awful morn could rise!

## XXV

And there was mounting in hot haste—the steed  
 The mustering squadron and the clattering car  
 Went pouring forward with impetuous speed  
 And swiftly forming in the ranks of war—

<sup>1</sup> *His heart reply to that sound too well —[MS]*  
*And the hoped ring an effort a Sire so dear*  
*As I am ho'ded on fena—whom so ell*  
*His filial heart had mourn'd thro' him y a year*  
*Not set his to alant fury noight could tell —[MS et al]*

<sup>1</sup> *—treiso of distress —[MS]*

<sup>11</sup> *—of chiding press*  
*The death upon young hearts — —[MS]*

<sup>1</sup> *Oh that on night so soft such hearts mourn should rise —[MS]*



And the deep thunder peal on peal afar,  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the Morning Star,  
 While thronged the citizens with terror dumb,<sup>1</sup>  
 Or whispering, with white lips—"The foe! They come!  
 they come!"

## XXVI

And wild and high the "Cameron's Gathering" rose!  
 The war-note of Lochiel, which Albyn's hills  
 Have heard, and heard, too, have her Saxon foes  
 How in the noon of night that pibroch thrills,  
 Savage and shrill! But with the breath which fills  
 Their mountain-pipe, so fill the mountaineers  
 With the fierce native daring which instils  
 The stirring memory of a thousand years,  
 And Evan's Donald's<sup>4</sup> fame rings in each clansman's  
 ears!

## XXVII.

And Ardennes<sup>5</sup> waves above them her green leaves,<sup>11</sup>  
 Dewy with Nature's tear-drops, as they pass—  
 Grieving, if aught inanimate e'er grieves,  
 Over the unreturning brave,—alas!

<sup>1</sup> *And awakening citizens with terror dumb*  
*Or whispering with pale lips—"The foe—They come, they come"—*  
[MS]  
*Or whispering with pale lips—"The Disolation's come"—*  
[MS erased]

<sup>11</sup> *And Soignies waves above them* —[MS]  
*And Ardennes* —[C]

Ere evening to be trodden like the grass  
 Which now beneath them but above shall grow  
 In its next verdure when this fiery mass  
 Of living Valour rolling on the foe  
 And burning with high Hope shall moulder cold and  
 low

## XXVIII

Last noon beheld them full of lusty life,—  
 Last eve in Beauty's circle proudly gay  
 The Midnight brought the signal sound of strife  
 The Morn the marshalling in arms—the Day  
 Battle's magnificently stern array<sup>1</sup>  
 The thunder-clouds close o'er it which when rent  
 The earth is covered thick with other clay  
 Which her own clay shall cover, heaped and pent  
 Rider and horse—friend—foe—in one red burial blent<sup>1</sup>

## XXIX

Their praise is hymned by loftier harps than mine  
 Yet one I would select from that proud throng  
 Partly because they blend me with his line  
 And partly that I did his Sire some wrong<sup>1</sup>  
 And partly that bright names will hallow song  
 And his was of the bravest and when showered

<sup>1</sup> *But chiefly* — —[MS]

<sup>1</sup> [*Vide ante English Bards etc* line 726 note *Poetical Works* 1898 i 354]

The death-bolts deadliest the thinned files along,  
 Even where the thickest of War's tempest lowered,  
 They reached no nobler breast than thine, young, gallant  
 Howard!<sup>1</sup>



There have been tears and breaking hearts for thee,  
 And mine were nothing, had I such to give,  
 But when I stood beneath the fresh green tree,  
 Which living waves where thou didst cease to live,  
 And saw around me the wide field revive  
 With fruits and fertile promise, and the Spring<sup>2</sup>  
 Come forth her work of gladness to contrive,  
 With all her reckless birds upon the wing,  
 I turned from all she brought to those she could not  
 bring!<sup>3</sup>

1 [The Hon Frederick Howard (1785-1815), third son of Frederick, fifth Earl of Carlisle, fell late in the evening of the 18th of June, in a final charge of the left square of the French Guard, in which Vivian brought up Howard's hussars against the French. Neither French infantry nor cavalry gave way, and as the Hanoverians fired but did not charge, a desperate combat ensued, in which Howard fell and many of the 10th were killed—*Waterloo: The Downfall of the First Napoleon*, G. Hooper, 1861, p. 236.]

Southey, who had visited the field of Waterloo, September, 1815, in his *Poet's Pilgrimage* (iii. 49), dedicates a pedestrian stanza to his memory—

“Here from the heaps who strewed the fatal plain  
 Was Howard's corse by faithful hands conveyed,  
 And not to be confounded with the slain,  
 Here in a grave apart with reverence laid,  
 Till hence his honoured relics o'er the seas  
 Were borne to England, where they rest in peace.”]

2 [Autumn had been beforehand with spring in the work of renovation.]

## XXXI

I turned to thee to thousands, of whom each  
 And one as all a ghastly gap did make  
 In his own kind and kindred whom to teach  
 Forgetfulness were mercy for their sake  
 The Archangel's trump not Glory's must wake  
 Those whom they thirst for though the sound of Fame  
 May for a moment soothe it cannot slake  
 The fever of vain longing and the name  
 So honoured but assumes a stronger bitterer claim

## XXXII

They mourn but smile at length—and smiling, mourn  
 The tree will wither long before it fall  
 The hull drives on though mast and sail be torn  
 The roof-tree sinks but moulders on the hall  
 In massy hoariness the ruined wall  
 Stands when its wind-worn battlements are gone

1 *And dead within behold the Spring return — [ 1850 era ]*

Yet Nature everywhere resumed her course  
 I saw pansies to the sun their purple give  
 And the soft poppy blossomed on the grave  
*Poet's Pilgrimage* iii 36

But the contrast between the continuous action of nature and the doom of the unreturning dead which does not greatly concern Southey fills Byron with a fierce desire to sum the price of victory. He flings in the face of the vain glorious mourners the bitter reality of their abiding loss. It was this prophetic note—the voice of one crying in the wilderness—which sounded in and through Byron's rhetoric to the men of his own generation.]

The bars survive the captive they enthrall,  
 The day drags through though storms keep out the sun,<sup>1</sup>  
 And thus the heart will break, yet brokenly live on<sup>1</sup>

## XXXIII.

Even as a broken Mirror,<sup>2</sup> which the glass  
 In every fragment multiplies and makes

1 *It still is day though clouds keep out the Sun* —[MS]

1 [So, too, Coleridge "Have you never seen a stick broken in the middle, and yet cohering by the rind? The fibres, half of them actually broken and the rest sprained, and, though tough, unsustaining? Oh, many, many are the broken-hearted for those who know what the moral and practical heart of the man is"—*Anima Poeta*, 1895, p 303]

2 [According to Lady Blessington (*Conversations*, p 176), Byron maintained that the image of the broken mirror had in some mysterious way been suggested by the following quatrain which Curran had once repeated to him —

"While memory, with more than Egypt's art  
 Embalming all the sorrows of the heart  
 Sits at the altar which she raised to woe,  
 And finds the scene whence tears eternal flow"

But, as M Darmesteter points out, the true source of inspiration was a passage in Burton's *Anatomy of Melancholy*—"the book," as Byron maintained, "in my opinion most useful to a man who wishes to acquire the reputation of being well-read with the least trouble" (*Life*, p 48) Burton is discoursing on injury and long-suffering "'Tis a Hydra's head contention, the more they strive, the more they may, and as Praxiteles did by his glass [see Cardan, *De Consolatione*, lib iii], when he saw a scurvy face in it, break it in pieces, but for the one he saw, he saw many more as bad in a moment, for one injury done, they provoke another *cum fenore*, and twenty enemies for one"—*Anatomy of Melancholy*, 1893, ii 228 Compare, too, Carew's poem, *The Spark*, lines 23-26—

"And as a looking-glass, from the aspect,  
 Whilst it is whole doth but one face reflect,  
 But being crack'd or broken, there are shewn  
 Many half-faces, which at first were one  
 Anderson's *British Poets*, 1793, iii 703]

A thousand images of one that was  
 The same—and still the more the more it breaks,  
 And thus the heart will do which not forsakes  
 Living in shattered guise, and still and cold  
 And bloodless with its sleepless sorrow aches  
 Yet withers on till all without is old  
 Showing no visible sign for such things are untold

## XXXIV

There is a very life in our despair  
 Vitality of poison—a quick root  
 Which feeds these deadly branches, for it were  
 As nothing did we die, but Life will suit  
 Itself to Sorrow's most detested fruit  
 Like to the apples on the Dead Sea's shore<sup>1</sup>  
 All ashes to the taste Did man compute  
 Existence by enjoyment and count o'er  
 Such hours gainst years of life—say would he name  
 threescore?

## XXXV

The Psalmist numbered out the years of man  
 They are enough and if thy tale be *true*<sup>1</sup>  
 Thou who didst grudge him even that fleeting span<sup>1</sup>  
 More than enough thou fatal Waterloo<sup>1</sup>

<sup>1</sup> *But not of his pleasure—such may be a task—[MS erased]*

<sup>1</sup> [The 'tale' or reckoning of the Psalmist the span of threescore years and ten is contrasted with the tale or

Millions of tongues record thee, and anew  
 Their children's lips shall echo them, and say  
 "Here, where the sword united nations drew,"  
 Our countrymen were warring on that day!<sup>1</sup>  
 And this is much—and all which will not pass away

## XXXVI.

There sunk the greatest, nor the worst of men,  
 Whose Spirit, antithetically mixed,  
 One moment of the mightiest, and again  
 On little objects with like firmness fixed,  
 Extreme in all things! hadst thou been betwixt,  
 Thy throne had still been thine, or never been  
 For Daring made thy rise as fall thou seek'st<sup>11</sup>  
 Even now to re-assume the imperial mien,<sup>2</sup>  
 And shake again the world, the Thunderer of the  
 scene!

<sup>1</sup> *Here where the sword united Europe drew  
 I had a Lusitan warring on that day* —[MS]

<sup>11</sup> *On little thoughts with equal firmness fixed* —[MS]

<sup>111</sup> *For thou hast risen as fallen—even now thou seek'st  
 An hour* —[MS]

reckoning of the age of those who fell at Waterloo. A "fleeting span" the Psalmist's, but, reckoning by Waterloo, "more than enough" Waterloo grudges even what the Psalmist allows]

<sup>1</sup> [Byron seems to have been unable to make up his mind about Napoleon. "It is impossible not to be dazzled and overwhelmed by his character and career," he wrote to Moore (March 17, 1815), when his *Héros de Roman*, as he called him, had broken open his "captive's cage" and was making victorious progress to the capital. In the *Ode to Napoleon Buonaparte*, which was written in April, 1814,

## XXXV II

Conqueror and Captive of the Earth art thou !

She trembles at thee still and thy wild name<sup>1</sup>

Was ne'er more bruited in men's minds than now

That thou art nothing save the jest of Fame

<sup>1</sup> — and thy dark name

*It as ne'er more rife within men's mouths than now* — [MS.]

after the first abdication at Fontainebleau the dominant note is astonishment mingled with contempt. It is the lamentation over a fallen idol. In these stanzas (xxxvi-ly) he bears witness to the man's essential greatness and with manifest reference to his own personality and career attributes his final downfall to the peculiar constitution of his genius and temper. A year later (1817) in the Fourth Canto (stanzas lxxxix-xcii) he passes a severe sentence. Napoleon's greatness is swallowed up in weakness. He is a kind of bastard Cæsar, self-vanquished the creature and victim of vanity. Finally in *The Age of Bronze* sections iii-vi there is a reversion to the same theme the tragic irony of the rise and fall of the king of kings and yet of slaves the slave.

As a schoolboy at Harrow Byron fought for the preservation of Napoleon's bust and he was ever ready in defiance of national feeling and national prejudice to celebrate him as the glorious chief, but when it came to the point he did not want him here, victorious over England and he could not fail to see with insight quickened by self-knowledge that greatness and genius possess no charm against littleness and commonness and that the glory of the terrestrial meets with its own reward. The moral is obvious and as old as history, but herein lay the secret of Byron's potency that he could remind and issue in fresh splendour the familiar coinage of the world's wit. Moreover he lived in a great age when great truths are born again and appear in a new light.]

<sup>2</sup> [The stanza was written while Napoleon was still under the guardianship of Admiral Sir George Cockburn and before Sir Hudson Lowe had landed at St Helena, but complaints were made from the first that imperial honours which were paid to him by his own suite were not accorded by the British authorities.]





With a sedate and all-enduring eye,—  
 When Fortune fled her spoiled and favourite child  
 He stood unbowed beneath the ills upon him piled

## XL

Sager than in thy fortunes for in them  
 Ambition steeled thee on too far to show  
 That just habitual scorn which could contemn  
 Men and their thoughts, 'twas wise to feel, not so  
 To wear it ever on thy lip and brow  
 And spurn the instruments thou wert to use  
 Till they were turned unto thine overthrow  
 'Tis but a worthless world to win or lose,  
 So hath it proved to thee and all such lot who choose

## XLI

If like a tower upon a headlong rock  
 Thou hadst been made to stand or fall alone  
 Such scorn of man had helped to brave the shock  
 But men's thoughts were the steps which paved thy  
     throne  
 Their admiration thy best weapon shone  
 The part of Philip's son was thine not then  
 (Unless aside thy Purple had been thrown)  
 Like stern Diogenes to mock at men—  
 For sceptred Cynics Earth were far too wide a den<sup>1</sup>

<sup>1</sup> *Greater than in thy fortunes for in the  
 Ambition lured thee on too far to show  
 That true a it at scorn — —[MS]*



And yet so nursed and bigoted to strife  
 That should their days surviving perils past  
 Melt to calm twilight they feel overcast<sup>i</sup>  
 With sorrow and supineness and so die  
 Even as a flame unfed which runs to waste  
 With its own flickering or a sword laid by  
 Which eats into itself and rusts ingloriously

## XIV

He who ascends to mountain tops shall find  
 The loftiest peaks most wrapt in clouds and snow  
 He who surpasses or subdues mankind  
 Must look down on the hate of those below<sup>ii</sup>  
 Though high *above* the Sun of Glory glow  
 And far *beneath* the Earth and Ocean spread  
*Round* him are icy rocks and loudly blow  
 Contending tempests on his naked head<sup>iii</sup>  
 And thus reward the toils which to those summits led

## XLVI

Away with these ! true Wisdom's world will be<sup>i</sup>  
 Within its own creation or in thine  
 Maternal Nature ! for who teems like thee  
 Thus on the banks of thy majestic Rhine ?

i — *they rare or rarest* — [MS]

ii — *the fate of all below* — [MS]

iii — *on his side of head* — [MS]

iv — *the universe man's World will be* — [MS]

v — *for what seems like thee* — [MS]

There Harold gazes on a work divine,  
 A blending of all beauties . streams and dells,  
 Fruit foliage, crag, wood, cornfield, mountain, vine,  
 And chiefless castles breathing stern farewells  
 From gray but leafy walls, where Ruin greenly dwells<sup>1</sup>

## XLVII

And there they stand, as stands a lofty mind  
 Worn, but unstooping to the baser crowd,  
 All tenantless, save to the crannying Wind.  
 Or holding dark communion with the Cloud  
 There was a day when they were young and proud  
 Banners on high, and battles<sup>1</sup> passed below,  
 But they who fought are in a bloody shroud.  
 And those which waved are shredless dust ere now,<sup>2</sup>  
 And the bleak battlements shall bear no future blow

## XLVIII

Beneath these battlements, within those walls  
 Power dwelt amidst her passions . in proud state  
 Each robber chief upheld his armed halls,  
 Doing his evil will nor less elate

<sup>1</sup> *From gray and glastly cells—where Ruin knaly dwells—*  
[MS]

<sup>2</sup> *are shredless tatters now*—[MS]

<sup>1</sup> [For the archaic use of ' battles ' for ' battalions,' compare *Macbeth*, act v sc 4, line 4 and Scott's *Lord of the Isles*, vi 10—

" In battles four beneath their eye,  
 The forces of King Robert lie "]

Than mightier heroes of a longer date  
 What want these outlaws conquerors should have<sup>1</sup>  
 But History's purchased page to call them great?  
 A wider space—an ornamented grave?  
 Their hopes were not less warm their souls were full<sup>2</sup>  
 brave<sup>3</sup>

## XLIX

In their baronial feuds and single fields,  
 What deeds of prowess unrecorded died!  
 And Love which lent a blazon to their shields<sup>1</sup>  
 With emblems well devised by amorous pride  
 Through all the mail of iron hearts would glide  
 But still their flame was fierceness and drew on  
 Keen contest and destruction near allied,  
 And many a tower for some fair mischief won  
 Saw the discoloured Rhine beneath its ruin run

## L.

But Thou, exulting and abounding river!  
 Making thy waves a blessing as they flow  
 Through banks whose beauty would endure for ever  
 Could man but leave thy bright creation so  
 Nor its fair promise from the surface mow<sup>1</sup>  
 With the sharp scythe of conflict—then to see

<sup>1</sup> *What want these outlaws that a king should / or  
But History's a page —* —[MS]

<sup>11</sup> *— their hearts were far more brave —* —[MS]

<sup>111</sup> *I — — — — — quest with an impious show  
Of arms or angry conflict —* —[MS]

<sup>1</sup> [The most usual device is a bleeding heart]

Thy valley of sweet waters, were to know <sup>1</sup>  
 Earth paved like Heaven—and to seem such to me,<sup>2</sup>  
 Even now what wants thy stream?—that it should Lethe be

## LI

A thousand battles have assailed thy banks,  
 But these and half their fame have passed away,  
 And Slaughter heaped on high his weltering ranks  
 Their very graves are gone, and what are they? <sup>2</sup>  
 Thy tide washed down the blood of yesterday,  
 And all was stainless, and on thy clear stream  
 Glassed, with its dancing light, the sunny ray, "  
 But o'er the blacken'd memory's blighting dream  
 Thy waves would vainly roll, all sweeping as they seem

## LII

Thus Harold only said, and passed along,  
 Yet not insensible to all which here  
 Awoke the jocund birds to early song  
 In glens which might have made even exile dear

<sup>1</sup> *Earth's dreams of Heaven—and such to seem to me*  
*But one thing wants thy stream* —[MS]

<sup>11</sup> *Glassed with its wonted light, the sunny ray,*  
*But o'er the mind's married thoughts—though but a dream* —[MS]

<sup>1</sup> [Compare Moore's lines, *The Meeting of the Waters*—  
 "There is not in the wide world a valley so sweet  
 As that vale in whose bosom the wide waters meet"]

<sup>2</sup> [Compare Lucan's *Pharsalia*, iv. 969, "Etiam periire ruinæ," and the lines from Tasso's *Gerusalemme Liberata*, xv. 20, quoted in illustration of Canto II stanza lxx]

Though on his brow were graven lines austere  
 And tranquil sternness which had ta'en the place  
 Of feelings fierier far but less severe—  
 Joy was not always absent from his face  
 But o'er it in such scenes would steal with transient trace

## LIII

Nor was all Love shut from him though his days  
 Of Passion had consumed themselves to dust  
 It is in vain that we would coldly gaze  
 On such as smile upon us, the heart must  
 Leap kindly back to kindness though Disgust  
 Hath weaned it from all worldlings thus he felt  
 For there was soft Remembrance and sweet Trust  
 In one fond breast to which his own would melt,  
 And in its tenderer hour on that his bosom dwelt <sup>1</sup>

## LIV

And he had learned to love—I know not why  
 For this in such as him seems strange of mood—  
 The helpless looks of blooming Infancy  
 Even in its earliest nurture, what subdued  
 To change like this a mind so far imbued  
 With scorn of man it little boots to know

<sup>1</sup> *Repose itself on kindness* — —[ MS ]

<sup>1</sup> [Two lyrics entitled *Stan as to Augusta* and the *Epistle to Augusta* which were included in *Domestic Pieces* published in 1816 are dedicated to the same subject—the devotion and faithfulness of his sister ]



But thus it was, and though in solitude  
 Small power the nipped affections have to grow,  
 In him this glowed when all beside had ceased to  
 glow

## IV

And there was one soft breast, as hath been said,<sup>1</sup>  
 Which unto his was bound by stronger ties  
 Than the church links withal, and though unwed,  
*That* love was pure—and, far above disguise,<sup>11</sup>  
 Had stood the test of mortal enmities  
 Still undivided, and cemented more  
 By peril, dreaded most in female eyes,<sup>1</sup>  
 But this was firm, and from a foreign shore  
 Well to that heart might his these absent greetings  
 pour<sup>111</sup>

<sup>1</sup> *But there was one* — [MS]

<sup>11</sup> *Yet was it pure* — [MS]

<sup>111</sup> *Thus to that heart did his its thoughts in absence pour* — [MS]  
*its absent feelings pour* — [MS erased]

<sup>1</sup> [It has been supposed that there is a reference in this passage, and again in *Stanzas to Augusta* (dated July 24, 1816), to "the only important calumny"—to quote Shelley's letter of September 29, 1816—"that was even ever advanced" against Byron. "The poems to Augusta," remarks Elze (*Life of Lord Byron*, p. 174), "prove, further, that she too was cognizant of the calumnious accusations, for under no other supposition is it possible to understand their allusions." But the mere fact that Mrs. Leigh remained on terms of intimacy and affection with her brother, when he was under the ban of society, would expose her to slander and injurious comment, "peril dreaded most in female eyes" whereas to other calumnies, if such there were, there could be no other reference but silence, or an ecstasy of wrath and indignation.]

## I

The castled Crag of Drachenfels <sup>1</sup>   <sup>a</sup>  
Frowns o'er the wide and winding Rhine  
Whose breast of waters broadly swells  
Between the banks which bear the vine  
And hills all rich with blossomed trees  
And fields which promise corn and wine  
And scattered cities crowning these,  
Whose far white walls along them shine  
Have strewed a scene which I should see  
With double joy wert *thou* with me

And peasant girls with deep blue eyes  
And hands which offer early flowers  
Walk smiling o'er this Paradise  
Above the frequent feudal towers  
Through green leaves lift their walls of gray  
And many a rock which steeply lowers  
And noble arch in proud decay  
Look o'er this vale of vintage bowers  
But one thing want these banks of Rhine —  
Thy gentle hand to clasp in mine <sup>1</sup>

## 2

I send the lilies given to me—  
Though long before thy hand they touch

1 [Written on the Rhine bank May 11 1816 —MS M]

I know that they must withered be,  
But yet reject them not as such,  
For I have cherished them as dear,  
Because they yet may meet thine eye,  
And guide thy soul to mine even here,  
When thou behold'st them drooping nigh,  
And know'st them gathered by the Rhine,  
And offered from my heart to thine !

## 4

The river nobly foams and flows  
The charm of this enchanted ground,  
And all its thousand turns disclose  
Some fresher beauty varying round  
The haughtiest breast its wish might bound  
Through life to dwell delighted here,  
Nor could on earth a spot be found  
To Nature and to me so dear—  
Could thy dear eyes in following mine  
Still sweeten more these banks of Rhine !

## LVI

By Coblentz, on a rise of gentle ground,  
There is a small and simple Pyramid,  
Crowning the summit of the verdant mound,  
Beneath its base are Heroes' ashes hid

Our enemy's—but let not that forbid  
 Honour to Marceau<sup>1</sup> o'er whose early tomb  
 Fears big tears gushed from the rough soldier's lid  
 Lamenting and yet envying such a doom  
 Falling for France whose rights he battled to resume

## LVII

Brief brave and glorious was his young career—  
 His mourners were two hosts his friends and foes  
 And fitly may the stranger lingering here  
 Pray for his gallant Spirit's bright repose —  
 For he was Freedom's Champion one of those  
 The few in number who had not overstept<sup>1</sup>  
 The charter to chastise which she bestows  
 On such as wield her weapons he had kept  
 The whiteness of his soul—and thus men o'er him wept

## LVIII

Here Ehrenbreitstein with her shattered wall  
 Black with the miner's blast upon her height  
 Yet shows of what she was when shell and ball  
 Rebounding idly on her strength did light —  
 A Tower of Victory<sup>1</sup> from whence the flight  
 Of baffled foes was watched along the plain

<sup>1</sup> *A sigh for Marceau* — —[MS]

<sup>1</sup> [Marceau (*vide post note* ~ p. 96) took part in crushing the Vendean insurrection. If as General Hoche asserts in his memoirs six hundred thousand fell in Vendée Freedom's charter was not easily overstepped.]

But Peace destroyed what War could never blight,  
 And laid those proud roofs bare to Summer's rain  
 On which the iron shower for years had poured in vain <sup>1</sup>

## LIX

Adieu to thee, fair Rhine <sup>1</sup> How long delighted  
 The stranger fain would linger on his way <sup>1</sup>  
 Thine is a scene alike where souls united  
 Or lonely Contemplation thus might stray,  
 And could the ceaseless vultures cease to prey <sup>1</sup>  
 On self-condemning bosoms, it were here,  
 Where Nature, not too sombre nor too gay,  
 Wild but not rude, awful yet not austere,"  
 Is to the mellow Earth as Autumn to the year <sup>2</sup>

## LX

Adieu to thee again <sup>1</sup> a vain adieu <sup>1</sup>  
 There can be no farewell to scene like thine,

<sup>1</sup> *And could the sleepless vultures* —[MS]

<sup>11</sup> *Rustic not rude, sublime yet not austere* —[MS]

<sup>1</sup> [Compare Gray's lines in *The Fatal Sisters*—

“Iron-sleet of arrowy shower  
 Hurtles in the darken'd air”]

<sup>2</sup> [Lines 8 and 9 may be cited as a crying instance of Byron's faulty technique. The collocation of “awful” with “austere,” followed by “autumn” in the next line, recalls the afflictive assonance of “high Hymettus,” which occurs in the beautiful passage which he stole from *The Curse of Minerva* and prefixed to the third canto of *The Corsair*. The sense of the passage is that, as in autumn, the golden mean between summer and winter, the year is at its full, so in the varied scenery of the Rhine there is a harmony of opposites, a consummation of beauty.]

The mind is coloured by thy every hue  
 And if reluctantly the eyes resign  
 Their cherished gaze upon thee lovely Rhine<sup>1</sup>  
 'Tis with the thankful glance of parting praise,  
 More mighty spots may rise—more glaring shine  
 But none unite in one attaching maze  
 The brilliant fair and soft—the glories of old days

## LXI

The negligently grand the fruitful bloom<sup>1</sup>  
 Of coming ripeness the white city's sheen  
 The rolling stream the precipice's gloom  
 The forest's growth and Gothic walls between—  
 The wild rocks shaped as they had turrets been,  
 In mockery of man's art and these withal  
 A race of faces happy as the scene  
 Whose fertile bounties here extend to all  
 Still springing o'er thy banks though Empires near them  
 fall

<sup>1</sup> *More mighty scenes may rise—more glaring shine  
 But none unite in one enchanted gaze  
 The fertile—fair—and soft—the glories of old days—[MS]*

<sup>1</sup> [The negligently grand may perhaps refer to the glories of old days now in a state of neglect not to the unstudied grandeur of the scene taken as a whole but the phrase is loosely thrown out in order to convey a general impression an attaching maze an engaging attractive combination of images and must not be interrogated too closely.]

## I \ II

But these recede. Above me are the Alps,  
 The Palaces of Nature, whose vast walls  
 Have pinnacled in clouds their snowy scalps,<sup>1</sup>  
 And throned Eternity in icy halls  
 Of cold Sublimity, where forms and falls<sup>1</sup>  
 The Avalanche the thunderbolt of snow<sup>1</sup>  
 All that expands the spirit, yet appals,  
 Gather around these summits, as to show  
 How Earth may pierce to Heaven, yet leave vain man  
 below

## I \ III

But ere these matchless heights I dare to scan,  
 There is a spot should not be passed in vain,  
 Morat<sup>1</sup> the proud, the patriot field<sup>1</sup> where man  
 May gaze on ghastly trophies of the slain,  
 Nor blush for those who conquered on that plain  
 Here Burgundy bequeathed his tombless host,

<sup>1</sup> *Around in chrystal grandeur to where falls  
 The avalanche—the thunder clouds of snow*—[A'S]

<sup>1</sup> [Compare the opening lines of Coleridge's *Hymn before Sunrise in the Valley of Chamouni*—

“Hast thou a charm to stay the morning star  
 In his steep course?” So long he seems to pause  
 On thy bald awful head, O sovran Blanc<sup>1</sup>”

The “thunderbolt” (line 6) recurs in *Manfred*, act 1 sc 1—

“Around his waist are forests braced,  
 The Avalanche in his hand,  
 But ere its fall, that thundering ball  
 Must pause for my command”]

A bony heap through ages to remain  
 Themselves their monument,<sup>1</sup>—the Stygian coast  
 Unsepulchred they roamed and shrieked each wandering  
 ghost<sup>1 2 3 R</sup>

## LXIV

While Waterloo with Cannæ's carnage vies<sup>1</sup>  
 Morat and Marathon twin names shall stand  
 They were true Glory's stainless victories  
 Won by the unambitious heart and hand

<sup>1</sup> *Unsepulchred they roam and shriek* — —[MS]

<sup>1</sup> [The inscription on the ossuary of the Burgundian troops which fell in the battle of Morat June 14 1476 suggested this variant of *Si monumentum quaris*—

## DEO OPTIMO MAXIMO

Inclitissimū et fortissimū Burgundia ducis exercitus  
 Moratum obsidens ab Helvetis cæsus hoc sui monu-  
 mentum reliquit ]

<sup>2</sup> [The souls of the suitors when Hermes roused and  
 shepherded them followed gibbering" (ἄρ(ε)σ) — *Od* xii  
 5 Once too when the observance of the *dies Paren-  
 tales* was neglected Roman ghosts took to wandering and  
 shrieking

<sup>3</sup> *Perque vias Urbis Latiosque ululasse per agros  
 Deformes animas vulgus inane ferunt*

*Ovid Fasti* ii lines 553 554

The Homeric ghosts gibbered because they were ghosts  
 the Burgundian ghosts because they were confined to the  
 Stygian coast and could not cross the stream For once  
 the 'classical allusions' are forced and inappropriate ]

<sup>3</sup> [Byron's point is that at Morat 15 000 men were slain  
 in a righteous cause—the defence of a republic against an  
 invading tyrant whereas the lives of those that fell at  
 Cannæ and at Waterloo were sacrificed to the ambition of  
 rival powers fighting for the mastery ]



Of a proud, brotherly, and civic band,  
 All unbought champions in no princely cause  
 Of vice-entailed Corruption, they no land<sup>1</sup>  
 Doomed to bewail the blasphemy of laws  
 Making Kings' rights divine, by some Draconic clause

## LXV

By a lone wall a lonelier column rears  
 A gray and grief-worn aspect of old days;  
 'Tis the last remnant of the wreck of years,  
 And looks as with the wild-bewildered gaze  
 Of one to stone converted by amaze,  
 Yet still with consciousness, and there it stands  
 Making a marvel that it not decays,  
 When the coeval pride of human hands,  
 Levelled Aventicum,<sup>14</sup> hath strewed her subject lands

## LXVI

And there—oh! sweet and sacred be the name!—  
 Julia—the daughter the devoted gave  
 Her youth to Heaven, her heart, beneath a claim  
 Nearest to Heaven's, broke o'er a father's grave  
 Justice is sworn 'gainst tears, and hers would crave  
 The life she lived in—but the Judge was just

<sup>1</sup> *their proud land*  
*Groan'd not beneath* —[MS]

And then she died on him she could not save<sup>i</sup>  
 Their tomb was simple and without a bust<sup>ii</sup>  
 And held within their urn one mind—one heart—one  
 dust<sup>iii</sup>

## LXVII

But these are deeds which should not pass away  
 And names that must not wither though the Earth  
 Forgets her empires with a just decay  
 The enslavers and the enslaved—their death and birth  
 The high the mountain majesty of Worth  
 Should be—and shall survivor of its woe  
 And from its immortality look forth  
 In the sun's face like yonder Alpine snow<sup>iv</sup>  
 Imperishably pure beyond all things below

## LXVIII

Lake Lemman woos me with its crystal face,  
 The mirror where the stars and mountains view  
 The stillness of their aspect in each trace  
 Its clear depth yields of their far height and hue<sup>i</sup>  
 There is too much of Man here<sup>ii</sup> to look through  
 With a fit mind the might which I behold

<sup>i</sup> *As d this she died* — —[MS]

<sup>ii</sup> *And they lie simply* — —[MS erased]

<sup>iii</sup> *The clear depths y did* — —[MS]

<sup>i</sup> [' Haunted and hunted by the British tourist and gossip-monger Byron took refuge on June 10 at the Villa Diodati but still the pursuers strove to win some wretched consolation by waylaying him in his evening drives or directing the

But soon in me shall Loneliness renew  
 Thoughts hid, but not less cherished than of old,  
 Ere mingling with the herd had penned me in their fold

telescope upon his balcony, which overlooked the lake, or upon the hillside, with its vineyards, where he lurked obscure" (Dowden's *Life of Shelley*, 1896, p. 309). It is possible, too, that now and again even Shelley's companionship was felt to be a strain upon nerves and temper. The escape from memory and remorse, which could not be always attained in the society of a chosen few, might, he hoped, be found in solitude, face to face with nature. But it was not to be. Even nature was powerless to "minister to a mind diseased." At the conclusion of his second tour (September 29, 1816), he is constrained to admit that "neither the music of the shepherd, the crashing of the avalanche, nor the torrent, the mountain, the glacier, the forest, nor the cloud, have for one moment lightened the weight upon my heart, nor enabled me to lose my own wretched identity in the majesty, and the power, and the glory, around, above, and beneath me" (*Life*, p. 315). Perhaps Wordsworth had this confession in his mind when, in 1834, he composed the lines, "Not in the Lucid Intervals of Life," of which the following were, he notes, "written with Lord Byron's character as a past before me, and that of others, his contemporaries, who wrote under like influences"—

"Nor do words,  
 Which practised talent readily affords,  
 Prove that his hand has touched responsive chords  
 Nor has his gentle beauty power to move  
 With genuine rapture and with fervent love  
 The soul of Genius, if he dare to take  
 Life's rule from passion craved for passion's sake,  
 Untaught that meekness is the cherished bent  
 Of all the truly great and all the innocent  
 But who is innocent? By grace divine,  
 Not otherwise, O Nature! are we thine,  
 Through good and evil there, in just degree  
 Of rational and manly sympathy"

*The Works of W. Wordsworth*, 1889, p. 729

Wordsworth seems to have resented Byron's tardy conversion to "natural piety," regarding it, no doubt, as a fruitless and graceless endeavour without the cross to wear the crown. But if Nature reserves her balms for "the

## LXIV

To fly from need not be to hate mankind  
 All are not fit with them to stir and toil  
 Nor is it discontent to keep the mind  
 Deep in its fountain, lest it overboil <sup>1</sup>  
 In the hot throng where we become the spoil  
 Of our infection till too late and long  
 We may deplore and struggle with the coil  
 In wretched interchange of wrong for wrong  
 Midst a contentious world striving where none are  
 strong

## LXV

There in a moment we may plunge our years  
 In fatal penitence and in the blight

<sup>1</sup> *It is its own deepness — — [MS]*

<sup>11</sup> *One of a worthless world—to strive where none are strong — [MS]*

innocent" her quality of inspiration is not strained  
 Byron too was nature's priest—

And by that vision splendid  
 Was on his way attended ]

<sup>1</sup> [The metaphor is derived from a hot spring which appears to boil over at the moment of its coming to the surface. As the particles of water when they emerge into the light break and bubble into a seething mass so too does passion chase and beget passion in the hot throng of

this passage

In society in

the world he is exposed to the incidence of passion which he can neither resist nor yield to without torture. He is overcome by the world and as a last resource he turns to nature and solitude. He lifts up his eyes to the hills unexpectant of Divine aid but in the hope that by claiming

Of our own Soul turn all our blood to tears,  
 And colour things to come with hues of Night  
 The race of life becomes a hopeless flight  
 To those that walk in darkness on the sea  
 The boldest steer but where their ports invite  
 But there are wanderers o'er Eternity<sup>1</sup>  
 Whose bark drives on and on, and anchored ne'er  
 shall be

## LXXI.

Is it not better, then, to be alone,  
 And love Earth only for its earthly sake?

<sup>1</sup> *through Eternity* —[MS]

kinship with Nature, and becoming "a portion of that around"  
 him, he may forego humanity, with its burden of penitence,  
 and elude the curse. There is a further reference to this  
 despairing recourse to Nature in *The Dream*, viii 10, seq —

" he lived  
 Through that which had been death to many men,  
 And made him friends of mountains with the stars  
 And the quick Spirit of the Universe  
 He held his dialogues<sup>1</sup> and they did teach  
 To him the magic of their mysteries"

<sup>1</sup> [Shelley seems to have taken Byron at his word, and in  
 the *Adonais* (xxx 3, seq) introduces him in the disguise of—

"The Pilgrim of Eternity, whose fame  
 Over his living head like Heaven is bent,  
 An early but enduring monument"

Notwithstanding the splendour of Shelley's verse, it is difficult to suppress a smile. For better or for worse, the sense of the ludicrous has asserted itself, and "brother" cannot take "brother" quite so seriously as in "the brave days of old." But to each age its own humour. Not only did Shelley and Byron worship at the shrine of Rousseau, but they took delight in reverently tracing the footsteps of St Preux and Julie.]

By the blue rushing of the arrowy<sup>1</sup> Rhone<sup>2</sup>  
 Or the pure bosom of its nursing Lake  
 Which feeds it as a mother who doth make  
 A fair but froward infant her own care  
 Kissing its cries away as these awake —  
 Is it not better thus our lives to wear  
 Than join the crushing crowd doomed to inflict or bear?

## LXXII

I live not in myself but I become  
 Portion of that around me and to me  
 High mountains are a feeling but the hum  
 Of human cities torture I can see

1 To its young cries and kisses all awake — [MS]

2 Of peopled cities — — [MS]

1 [The name Tigris is derived from the Persian *tir* (Sanskrit *Tigra*) an arrow. If Byron ever consulted Hofmann's *Lexicon Universale* he would have read *Tigris* a velocitate dictus quasi *sagitta* but most probably he neither had nor sought in authority for his natural and beautiful simile.]

2 [Compare *Tintern Abbey*. In this line both language and sentiment are undoubtedly Wordsworth's—

The sounding cataract  
 Haunted me like a passion the tall rock  
 The mountain and the deep and gloomy wood  
 Their colours and their forms were then to me  
 An appetite a feeling and a love  
 That had no need of a remoter charm

But here the resemblance ends With Wordsworth the mood passed and he learned

To look on Nature not as in the hour  
 Of thoughtless youth but hearing oftentimes  
 The still sad music of humanity  
 Not harsh nor grating but of amplest power  
 To chasten and subdue

He would not question Nature in search of new and

Nothing to loathe in Nature, save to be'  
 A link reluctant in a fleshly chain,  
 Classed among creatures, when the soul can flee,  
 And with the sky the peak the heaving plain "  
 Of Ocean, or the stars, mingle and not in vain

## LXXVIII

And thus I am absorbed, and this is life  
 I look upon the peopled desert past,  
 As on a place of agony and strife,  
 Where, for some sin, to Sorrow I was cast,  
 To act and suffer, but remount at last ""  
 With a fresh pinion, which I feel to spring,  
 Though young, yet waxing vigorous as the Blast  
 Which it would cope with, on delighted wing,  
 Spurning the clay-cold bonds which round our being  
 cling " 1

- 1 *but to be*  
*A link reluctant in a living chain*  
*Classing with creatures* —[MS]  
 11 *And with the air* —[MS]  
 111 *To sink and suffer* —[MS]  
 14 *which partly round us cling* —[MS]

untainted pleasure, but rests in her as inclusive of humanity. The secret of Wordsworth is acquiescence, "the still, sad music of humanity" is the key-note of his ethic. Byron, on the other hand, is in revolt. He has the ardour of a pervert, the rancorous scorn of a deserter. The "hum of human cities" is a "torture." He is "a link reluctant in a fleshly chain." To him Nature and Humanity are antagonists, and he cleaves to the one, yea, he would take her by violence, to mark his alienation and severance from the other.]

1 [Compare Horace, *Odes*, iii 2 23, 24—

"Et udam  
 Spernit humum fugiente pennâ"]

## LXXX

And when at length the mind shall be all free  
 From what it hates in this degraded form<sup>1</sup>  
 Rest of its carnal life save what shall be  
 Existent happier in the fly and worm —  
 When Elements to Elements conform  
 And dust is as it should be shall I not  
 Feel all I see less dazzling but more warm?  
 The bodiless thought? the Spirit of each spot?<sup>2</sup>  
 Of which even now I share at times the immortal lot?<sup>3</sup>

## LXXXV

Are not the mountains waves and skies a part<sup>1</sup>  
 Of me and of my Soul as I of them?  
 Is not the love of these deep in my heart  
 With a pure passion? should I not condemn  
 All objects if compared with these? and stem  
 A tide of suffering rather than forego

i — *is this degraded self* — [MS]

ii — *the Spirit is each spot* — [MS]

iii [Is not] *that is not a better thing* — [MS]

i [The bodiless thought<sup>2</sup> is the object not the subject of his celestial vision. Even now<sup>3</sup> is through a glass darkly and with eyes

Whose half beholdings through unsteady tears  
 Gave shape hue distance to the inward dream

his soul had sight of the spirit the informing idea the essence of each passing scene but hereafter his bodiless spirit would as it were encounter the place-spirits face to face. It is to be noted that warmth of feeling not clearness or fulness of perception, attends this spiritual recognition.]



Such feelings for the hard and worldly phlegm  
 Of those whose eyes are only turned below,  
 Gazing upon the ground, with thoughts which dare not  
 glow?<sup>1</sup>

## LXXVI

But this is not my theme, and I return<sup>11</sup>  
 To that which is immediate, and require  
 Those who find contemplation in the urn,  
 To look on One, whose dust was once all fire,  
 A native of the land where I respire  
 The clear air for a while a passing guest,  
 Where he became a being, whose desire  
 Was to be glorious, 'twas a foolish quest,  
 The which to gain and keep, he sacrificed all rest

## LXXVII.

Here the self-torturing sophist, wild Rousseau,<sup>12</sup>  
 The apostle of Affliction, he who threw  
 Enchantment over Passion, and from Woe  
 Wrung overwhelming eloquence, first drew

<sup>1</sup> *And gaze upon the ground with sordid thoughts and slow* —[MS]

<sup>11</sup> *But this is not a time—I must return* —[MS]

<sup>12</sup> *Here the reflecting Sophist* —[MS]

<sup>1</sup> [Compare Coleridge's *Dejection An Ode*, iv 4-9—

“And would we aught behold, of higher worth,  
 Than that inanimate cold world allowed  
 To the poor, loveless, ever-anxious crowd,  
 Ah! from the soul itself must issue forth  
 A light, a glory, a fair luminous cloud  
 Enveloping the earth”]

The breath which made him wretched, yet he knew  
 How to make Madness beautiful and cast  
 O'er erring deeds and thoughts, a heavenly hue<sup>1</sup>  
 Of words like sunbeams, dazzling as they past  
 The eyes which o'er them shed tears feelingly and fast

## LXVIII

His love was Passion's essence—as a tree  
 On fire by lightning, with ethereal flame  
 Kindled he was and blasted for to be  
 Thus and enamoured were in him the same<sup>11</sup>  
 But his was not the love of living dame  
 Nor of the dead who rise upon our dreams  
 But of ideal Beauty which became  
 In him existence and overflowing teems  
 Along his burning page distempered though it seems

## LXXIX

*Thus* breathed itself to life in Julie *this*  
 Invested her with all that's wild and sweet  
 This hallowed too the memorable kiss<sup>2</sup>  
 Which every morn his fevered lip would greet  
 From hers who but with friendship his would meet  
 But to that gentle touch through brain and breast

<sup>1</sup> *O'er sinful deeds and thoughts the heavenly hue  
 With words like sunbeams dazzled as they passed  
 The eyes that o'er them shed deep tears which flowed too fast —[MS]  
 O'er deeds and thoughts of error the bright hue —[MS erased]*  
<sup>11</sup> *Like him enamoured were to die the same —[MS]*

Flashed the thrilled Spirit's love-devouring heat ,<sup>1</sup>  
 In that absorbing sigh perchance more blest  
 Than vulgar minds may be with all they seek possess

## LXXX

HIS life was one long war with self-sought foes,  
 Or friends by him self-banished ,<sup>1</sup> for his mind  
 Had grown Suspicion's sanctuary, and chose,  
 For its own cruel sacrifice, the kind,<sup>2</sup>  
 'Gainst whom he raged with fury strange and blind  
 But he was phrensiéd, wherefore, who may know ?  
 Since cause might be which Skill could never find ,<sup>3</sup>  
 But he was phrensiéd by disease or woe,  
 To that worst pitch of all, which wears a reasoning show

## LXXXI

For then he was inspired,<sup>2</sup> and from him came,  
 As from the Pythian's mystic cave of yore,

1 *self consuming heat* —[*MS erased*]

11 *For its own cruel workings the most kind* —[*MS erased*]

111 *Since cause might be yet leave no trace behind* —[*MS*]

1 [As, for instance, with Madame de Warens, in 1738, with Madame d'Épinay, with Diderot and Grimm, in 1757, with Voltaire, with David Hume, in 1766 (see "Rousseau in England," *Q R*, No 376, October, 1898), with every one to whom he was attached or with whom he had dealings, except his illiterate mistress, Theresa le Vasseur (See *Rousseau*, by John Morley, 2 vols, 1888, *passim*)]

2 ["He was possessed, as holier natures than his have been, by an enthusiastic vision, an intoxicated confidence, a mixture of sacred rage and prodigious love, an insensate but absolutely disinterested revolt against the stone and iron of a reality which he was bent on melting in a heavenly blaze of splendid aspiration and irresistibly persuasive expression"—*Rousseau*, by John Morley, 1886, i 137]

Those oracles which set the world in flame <sup>1</sup>  
 Nor ceased to burn till kingdoms were no more  
 Did he not this for France? which lay before  
 Bowed to the inborn tyranny of years? <sup>2</sup>  
 Broken and trembling to the yoke she bore  
 Till by the voice of him and his compeers  
 Roused up to too much wrath which follows o'ergrown  
 fears?

## LXXII

They made themselves a fearful monument <sup>1</sup>  
 The wreck of old opinions—things which grew <sup>2</sup>  
 Breathed from the birth of Time the veil they rent  
 And what behind it lay, all earth shall view <sup>3</sup>

<sup>1</sup> — thoughts which grew  
 Born with the birth of Time — — [MS]

<sup>2</sup> — can let me view  
 But good alas — — [MS]

<sup>1</sup> [Rousseau published his *Discourses* on the influence of the sciences on manners and on inequality (*Sur l'Origine de l'Inégalité parmi les Hommes*) in 1750 and 1753 *1 mile ou de l'Éducation* and *Du Contrat Social* in 1762]

<sup>2</sup> [What Rousseau's Discourse [*Sur l'Origine de l'Inégalité etc*] meant is not that all men are born equal. Hencever says this. His position is that the artificial differences springing from the conditions of the social union do not coincide with the differences in capacity springing from original constitution—that the tendency of the social union as now organized is to deepen the artificial inequalities and make the gulf between those endowed with privileges and wealth and those not so endowed ever wider and wider. It was [the influence of Rousseau and those whom he inspired] which though it certainly did not produce yet did as certainly give a deep and remarkable bias first to the American Revolution and a dozen years afterwards to the French Revolution"—*Rousseau* 1888 i 181 182]

But good with ill they also overthrew,  
 Leaving but ruins, wherewith to rebuild  
 Upon the same foundation, and renew  
 Dungeons and thrones, which the same hour refilled,  
 As heretofore, because Ambition was self-willed

## LXXXIII

But this will not endure, nor be endured<sup>1</sup>  
 Mankind have felt their strength, and made it felt  
 They might have used it better, but, allured  
 By their new vigour, sternly have they dealt  
 On one another, Pity ceased to melt  
 With her once natural charities But they,  
 Who in Oppression's darkness caved had dwelt,  
 They were not eagles, nourished with the day,  
 What marvel then, at times, if they mistook their prey?

## LXXXIV

What deep wounds ever closed without a scar?  
 The heart's bleed longest, and but heal to wear  
 That which disfigures it, and they who war  
 With their own hopes, and have been vanquished, bear  
 Silence, but not submission in his lair  
 Fixed Passion holds his breath, until the hour  
 Which shall atone for years, none need despair  
 It came—it cometh—and will come, the power  
 To punish or forgive—in *one* we shall be slower<sup>1</sup>

<sup>1</sup> *in both we shall be slower* —[*MS. erased*]

<sup>1</sup> [The substitution of "one" for "both" (see *var. 1*) affords

## LXXXV

Clear placid Leman ! thy contrasted lake  
 With the wild world I dwelt in is a thing  
 Which warns me, with its stillness to forsake  
 Earth's troubled waters for a purer spring  
 This quiet sail is as a noiseless wing  
 To waft me from distraction, once I loved  
 Torn Ocean's roar but thy soft murmuring  
 Sounds sweet as if a Sister's voice reproved  
 That I with stern delights should e'er have been so  
                   moved

## LXXXVI

It is the hush of night and all between  
 Thy margin and the mountains, dusk yet clear  
 Mellowed and mingling yet distinctly seen  
 Save darkened Jura<sup>1</sup> whose cap heights appear  
 I recipitously steep and drawing near  
 I here breathes a living fragrance from the shore  
 Of flowers yet fresh with childhood on the ear  
 Drops the light drip of the suspended oar  
 Or chirps the grasshopper one good night carol more

conclusive proof that the meaning is that the next revolution would do its work more thoroughly and not leave things as it found them ]

1 [After sunset the Jura range which lies to the west of the Lake would appear darkened in contrast to the after glow in the western sky ]

## LXXXVII

He is an evening reveller, who makes <sup>1</sup>  
 His life an infancy, and sings his fill, <sup>1</sup> <sup>1</sup>  
 At intervals, some bird from out the brakes  
 Starts into voice a moment, then is still.  
 There seems a floating whisper on the hill,  
 But that is fancy for the Starlight dew  
 All silently their tears of Love instil,  
 Weeping themselves away, till they infuse  
 Deep into Nature's breast the spirit of her hues.<sup>11</sup>

## LXXXVIII

Ye Stars <sup>1</sup> which are the poetry of Heaven <sup>1</sup>  
 If in your bright leaves we would read the fate  
 Of men and empires, 'tis to be forgiven,  
 That in our aspirations to be great,  
 Our destinies o'erleap their mortal state,  
 And claim a kindred with you, for ye are  
 A Beauty and a Mystery, and create  
 In us such love and reverence from afar,  
 That Fortune, Fame, Power, Life, have named them-  
 selves a Star <sup>2</sup>

<sup>1</sup> *He is an endless reveller* —[*MS* erased]

<sup>11</sup> *Him merry with light talking with his mate* —[*MS* erased]

<sup>111</sup> *Deep into Nature's breast the existence which they lose* —[*MS*]

<sup>1</sup> [Compare Anacreon (Εἰς τέττιγα), *Cat m* χλμ line 15—  
 τὸ δὲ γῆρας οὐ σε τέρπει]

<sup>2</sup> [For the association of "Fortune" and "Fame" with a star, compare stanza vi lines 5, 6—

## LXXXIX

All Heaven and Earth are still—though not in sleep  
 But breathless, as we grow when feeling most <sup>1</sup>  
 And silent as we stand in thoughts too deep —  
 All Heaven and Earth are still From the high host  
 Of stars to the lulled lake and mountain coast  
 All is centered in a life intense  
 Where not a beam nor air nor leaf is lost  
 But hath a part of Being and a sense  
 Of that which is of all Creator and Defence

Who can contemplate Fame through clouds unfold  
 The *star* which rises o'er her steep etc <sup>2</sup>

And the allusion to Napoleon's *star* stanza xxxviii line 9—

Nor learn that tempted Fate will leave the loftest *Star*

Compare too the opening lines of the *Stan as to Augusta*  
 (July 24 1816)—

Though the day of my destiny's over  
 And the *star* of my fate has declined

Power<sup>3</sup> is symbolized as a star in *Numb* xxv 17 There shall come a *star* out of Jacob and a Sceptre shall rise out of Israel and in the divine proclamation I am the root and the offspring of David and the bright and morning *star* (*Rev* xii 16)

The inclusion of life among star similes may have been suggested by the astrological terms house of life and lord of the ascendant Wordsworth in his Ode (*Intimations of Immortality* etc) speaks of the soul as our life's *star* Mr Tozer who supplies most of these comparisons adds a line from Shelley's *Adonais* 55 8 (Pisa 181)—

The soul of Adonais like a *star* ]

1 [Compare Wordsworth's sonnet It is a Beauteous etc —

It is a beauteous evening calm and free  
 The holy time is quiet as a nun  
 Breathless with adoration ]

[Here too the note is Wordsworthian, though Byron



## Xc

Then stirs the feeling infinite, so felt '  
 In solitude, where we are *lost* alone,  
 A truth, which through our being then doth melt,  
 And purifies from self it is a tone,  
 'The soul and source of Music, which makes known '  
 Eternal harmony, and sheds a charm  
 Like to the fabled Cytherea's zone,<sup>1</sup>  
 Binding all things with beauty, —'twould disarm  
 The spectre Death, had he substantial power to harm

## Xci

Not vainly did the early Persian make '  
 His altar the high places, and the peak

1 *It is a voiceless feeling itself felt* —[MS]

11 *Of a most inward music* —[MS]

represents as inherent in Nature, that "sense of something far more deeply interfused," which Wordsworth (in his *Lines* on Tintern Abbey) assigns to his own consciousness]

1 [As the cestus of Venus endowed the wearer with magical attraction, so the immanence of the Infinite and the Eternal in "all that formal is and fugitive," binds it with beauty and produces a supernatural charm which even Death cannot resist]

2 [Compare Herodotus, i 131, *Οἱ δὲ νομίζουσι Διὶ μὲν, ἐπὶ τὰ ὑψηλότατα τῶν οὐρέων ἀναβαίνοντες, θυσίας εἶδεν, τῷ δὲ κίκλον πάντα τοῦ οὐρανοῦ Δία καλέοντες* Perhaps, however, "early Persian" was suggested by a passage in "that drowsy, frowsy poem, *The Excursion*"—

"The Persian—zealous to reject  
 Altar and image and the inclusive walls  
 And roofs and temples built by human hands—  
 To loftiest heights ascending, from their tops  
 With myrtle-wreathed tiara on his brow,  
 Presented sacrifice to moon and stars '  
*The Excursion*, iv (*The Works of Wordsworth* 11, 1889, p 461) ]

Of earth o'ergazing mountains <sup>28</sup> and thus take  
 A fit and unwall'd temple, there to seek  
 The Spirit in whose honour shrines are weak  
 Upreared of human hands Come and compare  
 Columns and idol-dwellings—Goth or Greek—  
 With Nature's realms of worship earth and air—  
 Nor fix on fond abodes to circumscribe thy prayer !

## XCII

The sky is changed <sup>1</sup>—and such a change ! Oh Night <sup>20</sup>  
 And Storm and Darkness ye are wondrous strong  
 Yet lovely in your strength as is the light  
 Of a dark eye in Woman !<sup>1</sup> Far along  
 From peak to peak the rattling crags among  
 Leaps the live thunder ! Not from one lone cloud  
 But every mountain now hath found a tongue  
 And Jura answers, through her misty shroud  
 Back to the joyous Alps who call to her aloud !

## XCIII

And this is in the Night — Most glorious Night !<sup>1</sup>  
 Thou wert not sent for slumber ! let me be

<sup>1</sup> ——— *Oh glorious Night*  
*That art not sent — — — [ US ]*

<sup>1</sup> [Compare the well known song which forms the prelude  
 of the *Hebrew Melodies*—

She walks in beauty like the night  
 Of cloudless climes and starry skies  
 And all that's best of dark and bright  
 Meet in her aspect and her eyes ]

A sharer in thy fierce and far delight,  
 A portion of the tempest and of thee !<sup>1</sup>  
 How the lit lake shines, a phosphoric sea,"  
 And the big rain comes dancing to the earth !  
 And now again 'tis black,—and now, the glee  
 Of the loud hills shakes with its mountain-mirth,  
 As if they did rejoice o'er a young Earthquake's birth."

## XCIV.

Now, where the swift Rhone cleaves his way between  
 Heights which appear as lovers who have parted "<sup>1</sup>  
 In hate, whose mining depths so intervene,  
 That they can meet no more, though broken-hearted :  
 Though in their souls, which thus each other thwarted,  
 Love was the very root of the fond rage

<sup>1</sup> *A portion of the Storm—a part of thee* —[MS ]

<sup>11</sup> *a fiery sea* —[MS ]

<sup>111</sup> *As they had found an hen and feasted o'er his birth* —  
 [MS erased ]

<sup>1v</sup> *Hills which look like brethren with twin heights  
 Of a like aspect* —[MS erased ]

<sup>1</sup> [There can be no doubt that Byron borrowed this metaphor from the famous passage in Coleridge's *Christabel* (11 408-426), which he afterwards prefixed as a motto to *Fare Thee Well*

The latter half of the quotation runs thus—

“ But never either found another  
 To free the hollow heart from paining—  
 They stood aloof, the scars remaining,  
 Like cliffs which had been rent asunder ,  
 A dreary sea now flows between,  
 But neither heat, nor frost, nor thunder,  
 Shall wholly do away, I ween,  
 The marks of that which once had been ”]

Which blighted their life's bloom and then departed —  
 Itself expired but leaving them an age  
 Of years all winters,—war within themselves to wage <sup>1</sup>

## XCV

Now where the quick Rhone thus hath cleft his way  
 The mightiest of the storms hath ta'en his stand  
 For here not one but many make their play,  
 And fling their thunder bolts from hand to hand  
 Flashing and cast around of all the band  
 The brightest through these parted hills hath forked  
 His lightnings—as if he did understand  
 That in such gaps as Desolation worked  
 There the hot shaft should blast whatever therein lurked

## XCVI

Sky—Mountains—River—Winds—Lake—Lightnings  
 yet  
 With night, and clouds and thunder—and a Soul  
 To make these felt and feeling, well may be  
 Things that have made me watchful, the far roll  
 Of your departing voices is the knoll <sup>1</sup>  
 Of what in me is sleepless—if I rest

<sup>1</sup> *Of sepa at ou drear* — — [MS. erased]

<sup>1</sup> [There are numerous instances of the use of "knoll" as an alternative form of the verb "to knell" but Byron seems in this passage to be the authority for "knoll" as a substantive.]

But where of ye, O Tempests ! is the goal ?  
 Are ye like those within the human breast ?  
 Or do ye find, at length, like eagles, some high nest ?

## XCVII

Could I embody and unbosom now  
 That which is most within me,—could I wreak  
 My thoughts upon expression, and thus throw  
 Soul heart mind passions feelings—strong or  
     weak—  
 All that I would have sought, and all I seek,  
 Bear, know, feel—and yet breathe—into *one* word,  
 And that one word were Lightning, I would speak,  
 But as it is, I live and die unheard,  
 With a most voiceless thought, sheathing it as a  
     sword

## XCVIII

The Morn is up again, the dewy Morn,  
 With breath all incense, and with cheek all bloom—  
 Laughing the clouds away with playful scorn,  
 And living as if earth contained no tomb,  
 And glowing into day we may resume  
 The march of our existence and thus I,  
 Still on thy shores, fair Leman ! may find room  
 And food for meditation, nor pass by  
 Much, that may give us pause, if pondered fittingly

## XCIX

Clarens ! sweet Clarens <sup>1</sup> birthplace of deep Love !  
 Thine air is the young breath of passionate Thought  
 Thy trees take root in Love, the snows above <sup>1</sup>  
 The very Glaciers have his colours caught

1 *The trees have grown from Love* — — [MS erased]

1 [For Rousseau's description of Vevey see *Julie ou La Nouvelle Héloïse* Partie I Lettre xxiii *Œuvres de J. J. Rousseau* 1836 II 36 Tantôt d'immenses rochers pen-  
 doient en ruines au dessus de ma tête Tantôt de hautes et  
 bruyantes cascades m'ondoient de leur épais brouillard  
 tantôt un torrent éternel ouvrait à mes côtés un abîme dont  
 les yeux n'osoient sonder la profondeur Quelquefois je me  
 perdois dans l'obscurité d'un bois touffu Quelquefois en  
 sortant d'un gouffre une agréable prairie réjouissait tout à  
 coup mes regards Un mélange étonnant de la nature sauvage  
 et de la nature cultivée montrait partout la main des hommes  
 ou l'on eût cru qu'ils n'avoient jamais pénétré à côté d'une  
 caverne on trouvoit des maisons on voyoit des pampres  
 secs ou l'on neût cherché que des ronces des vignes dans  
 des terres éboullées d'excellens fruits sur des rochers et des  
 champs dans des précipices See too Lettre xxxviii p 56  
 Partie IV Lettre xi p 738 (the description of Julie El-  
 sium) and Partie IV Lettre xvii p 60 (the excursion to  
 Meillière)

Byron infuses into Rousseau's accurate and charming  
 compositions of scenic effects if not the glory yet the  
 freshness of a dream " He belonged to the new age with its  
 new message from nature to man and in spite of theories  
 and prejudices listened and was convinced He extols  
 Rousseau's recognition of nature lifting it to the height of  
 his own argument but consciously or unconsciously he  
 desires to find and finds in nature a spring of imagination  
 undreamt of by the Apostle of Sentiment There is a whole  
 world of difference between Rousseau's persuasive and deli-  
 cate patronage of Nature and Byron's passionate though  
 somewhat belated surrender to her inevitable claim With  
 Rousseau Nature is a means to an end a conduct of refined  
 and heightened fancy whereas to Byron her reward was  
 with her a draught of healing and refreshment ]

And Sun-set into rose-hues sees them wrought<sup>1</sup>  
 By rays which sleep there lovingly • the rocks,<sup>1</sup>  
 The permanent crags, tell here of Love, who sought  
 In them a refuge from the worldly shocks,  
 Which stir and sting the Soul with Hope that woos, then  
 mocks

## C

Clarens<sup>1</sup> by heavenly feet thy paths are trod,—<sup>1</sup>  
 Undying Love's, who here ascends a throne  
 To which the steps are mountains, where the God  
 Is a pervading Life and Light,—so shown<sup>1</sup>  
 Not on those summits solely, nor alone  
 In the still cave and forest, o'er the flower  
 His eye is sparkling, and his breath hath blown,  
 His soft and summer breath, whose tender power<sup>1v</sup>  
 Passes the strength of storms in their most desolate hour

## CI.

All things are here of *Him*, from the black pines,<sup>1</sup>  
 Which are his shade on high, and the loud roar

<sup>1</sup> *By rays which tinge there* —[MS]

<sup>11</sup> *Clarens—sweet Clarens—thou art Love's abode—  
 Undying Love's—who here hath made a throne* —[MS]

<sup>111</sup> *And guided it with Spirit which is shown  
 From the steep summit to the rushing Rhone* —[MS. *added*]

<sup>1v</sup> *whose s arching power  
 Surpasses the strong storm in its most desolate hour* —[MS]

<sup>1</sup> [Compare *La Nouvelle Héloïse*, Partie IV Lettre xii, *Œuvres, etc.*, ii 262 “Un torrent, formé par la fonte des neiges, rouloit à vingt pas de nous une eau bourbeuse, et charrioit avec bruit du limon, du sable et des pierres Des forêts de noirs sapins nous ombrageoient tristement à droite Un grand bois de chênes étoit à gauche au-delà du torrent”]

Of torrents, where he listeneth to the vines  
 Which slope his green path downward to the shore,  
 Where the bowed Waters meet him, and adore  
 Kissing his feet with murmurs, and the Wood  
 The covert of old trees, with trunks all hoar  
 But light leaves young as joy, stands where it stood<sup>1</sup>  
 Offering to him, and his, a populous solitude

## CII

A populous solitude of bees and birds  
 And fairy formed and many-coloured things  
 Who worship him with notes more sweet than words<sup>11</sup>  
 And innocently open their glad wings  
 Fearless and full of life the gush of springs,  
 And fall of lofty fountains and the bend  
 Of stirring branches and the bud which brings  
 The swiftest thought of Beauty here extend  
 Mingling—and made by Love—unto one mighty end

## CIII

He who hath loved not here would learn that lore<sup>1</sup>  
 And make his heart a spirit, he who knows

<sup>1</sup> *But branches young as Heaven — — [MS erased]*

<sup>11</sup> *— with sweeter voice than words — [MS]*

<sup>1</sup> [Compare the *Pervigilium Veneris*—

Cras amet qui nunquam amavit

Quique amavit cras amet

( Let those love now who never loved before

Let those who always loved now love the more<sup>17</sup>)

Parnell's *Vigil of Venus* *British Poets* 1794, vii 7 ]



That tender mystery, will love the more ,  
 For this is Love's recess, where vain men's woes,  
 And the world's waste, have driven him far from  
     those,<sup>1</sup>  
 For 'tis his nature to advance or die ,  
 He stands not still, but or decays, or grows  
 Into a boundless blessing, which may vie  
 With the immortal lights, in its eternity !

## CIV

'Twas not for fiction chose Rousseau this spot,  
 Peopling it with affections , but he found  
 It was the scene which Passion must allot  
 To the Mind's purified beings , 'twas the ground  
 Where early Love his Psyche's zone unbound,<sup>1</sup>  
 And hallowed it with loveliness 'tis lone,  
 And wonderful, and deep, and hath a sound,  
 And sense, and sight of sweetness , here the Rhone  
 Hath spread himself a couch, the Alps have reared a  
     throne

## CV.

Lausanne<sup>1</sup> and Ferney<sup>1</sup> ye have been the abodes  
 Of Names which unto you bequeathed a name ,<sup>22 F</sup>  
 Mortals, who sought and found, by dangerous roads,  
 A path to perpetuity of Fame

<sup>1</sup>           *have driven him to repose* —[MS ]

<sup>1</sup> [Compare *Confessions of J. J. Rousseau*, lib iv, *passim* ]

They were gigantic minds and their steep aim  
 Was Titan like on daring doubts to pile  
 Thoughts which should call down thunder and the flame  
 Of Heaven again assu'd—if Heaven, the while  
 On man and man's research could deign do more than  
 smile

## CVI

The one was fire and fickleness <sup>1</sup> a child  
 Most mutabie in wishes but in mind  
 A wit as various—gay grave sage or wild—  
 Historian bard philosopher combined <sup>2</sup>  
 He multiplied himself among mankind  
 The Proteus of their talents But his own

<sup>1</sup> *Coping w<sup>th</sup> all and leavin<sup>g</sup> all bel<sup>nd</sup>  
 Within h<sup>is</sup> self existed all mankind—  
 And lay<sup>in</sup> g<sup>iv</sup>in<sup>g</sup> at their fa<sup>l</sup>ts betrayed h<sup>is</sup> own  
 His ow<sup>n</sup> was rid cul<sup>e</sup> which as the Wi<sup>se</sup> id*—[AIS]

<sup>2</sup> [In his appreciation of Voltaire Byron no doubt had in mind certain strictures of the lake school—a school as it is called I presume from their education being still incomplete Coleridge in *The Friend* (1850 i 168) contrasting Voltaire with Erasmus affirms that the knowledge of the one was solid through its whole extent and that of the other extensive at a chief rate in its superficiality and characterizes the wit of the Frenchman as being without imagery without character and without that pathos which gives the magic charm to genuine humour and Wordsworth in the second book of *The Excursion* (*Works of Wordsworth* 1889 p 434) unalarmed by any consideration of wit or humour writes down Voltaire's *Optimist* (*Candide ou L'Optimisme*) which was accidentally discovered by the Wanderer in the Solitary's pent house swoln with scorching damp as the dull product of a scoffer's pen Byron reverts to these contumelies in a note to the Fifth Canto of *Don Juan* (see *Life Appendix* p 809) and lashes the school *secundum artem*]

Breathed most in ridicule, which, as the wind,  
 Blew where it listed, laying all things prone,  
 Now to o'erthrow a fool, and now to shake a throne.<sup>1</sup>

## CVII.

The other, deep and slow, exhausting thought,<sup>1</sup>  
 And hiving wisdom with each studious year,  
 In meditation dwelt with learning wrought,  
 And shaped his weapon with an edge severe,  
 Sapping a solemn creed with solemn sneer  
 The lord of irony, that master-spell,

<sup>1</sup>           *concentering thought*  
*And gathering wisdom*           —[MS]

<sup>1</sup> [In his youth Voltaire was imprisoned for a year (1717-18) in the Bastille, by the regent Duke of Orleans, on account of certain unacknowledged lampoons (*Regnante Puer o, etc*), but throughout his long life, so far from "shaking thrones," he showed himself eager to accept the patronage and friendship of the greatest monarchs of the age of Louis XV, of George II and his queen, Caroline of Anspach, of Frederick II, and of Catharine of Russia. Even the Pope Benedict XIV accepted the dedication of *Mahomet* (1745), and bestowed an apostolical benediction on "his dear son." On the other hand, his abhorrence of war, his protection of the oppressed, and, above all, the questioning spirit of his historical and philosophical writings (e.g. *Les Lettres sur les Anglais*, 1733, *Annales de l'Empire depuis Charlemagne*, 1753, etc) were felt to be subversive of civil as well as ecclesiastical tyranny, and, no doubt, helped to precipitate the Revolution.

The first half of the line may be illustrated by his quarrel with Maupertuis, the President of the Berlin Academy, which resulted in the production of the famous *Diatribes of Doctor Akakia, Physician to the Pope* (1752), by a malicious attack on Maupertuis's successor, Le Franc de Pompignan, and by his caricature of the critic Elie Catharine Fréron, as *Frelon* ("Wasp"), in *L'Ecosaise*, which was played at Paris in 1760 —*Life of Voltaire*, by F. Espinasse, 1892, pp 94, 114, 144.]

Which stung his foes to wrath which grew from fear<sup>1</sup> <sup>1</sup>  
 And doomed him to the zealot's ready Hell,  
 Which answers to all doubts so eloquently well

## CVIII

Yet, peace be with their ashes—for by them,  
 If merited the penalty is paid  
 It is not ours to judge,—far less condemn  
 The hour must come when such things shall be made  
 Known unto all—or hope and dread allayed  
 By slumber on one pillow in the dust<sup>1</sup>  
 Which, thus much we are sure must lie decayed  
 And when it shall revive as is our trust  
 Twill be to be forgiven—or suffer what is just

1 Which stung / is swarming / with rage and fear —[MS]

11 In sleep upon one pillow — —[MS]

1 [The first three volumes of Gibbon's *Decline and Fall of the Roman Empire* contrary to the author's expectation did not escape criticism and remonstrance. The Rev David Chetsum (in 1777 and (enlarged) 1778) published *An Examination of etc* and Henry Edward Davis in 1778 *Remarks on the memorable Fifteenth and Sixteenth Chapters*. Gibbon replied by a *Vindication* issued in 1779. Another adversary was Archdeacon George Travis who in his *Letter* defended the authenticity of the text on 'Three Heavenly Witnesses' (1 John v 7) which Gibbon was at pains to deny (ch xxxvii note 120). Among other critics and assailants were Joseph Milner Joseph Priestley and Richard Watson afterwards Bishop of Llandaff. (For Porson's estimate of Gibbon, see preface to *Letters to Mr Archdeacon Travis etc* 1790)]

2 [There is no reason to suppose that this is to be taken ironically. He is not certain whether the secrets of all hearts shall be revealed or whether all secrets shall be kept in the silence of universal slumber but he looks to the possibility of a judgment to come. He is speaking for

## CIX.

But let me quit Man's works, again to read  
 His Maker's, spread around me, and suspend  
 This page, which from my reveries I feed,  
 Until it seems prolonging without end. •  
 The clouds above me to the white Alps tend,  
 And I must pierce them, and survey whate'er<sup>1</sup>  
 May be permitted, as my steps I bend  
 To their most great and growing region, where  
 The earth to her embrace compels the powers of air

## CX

Italia too ! Italia ! looking on thee,  
 Full flashes on the Soul the light of ages,  
 Since the fierce Carthaginian almost won thee,  
 To the last halo of the Chiefs and Sages  
 Who glorify thy consecrated pages,  
 Thou wert the throne and grave of empires, still,<sup>2</sup>

mankind generally, and is not concerned with his own beliefs or disbeliefs]

1 [The poet would follow in the wake of the clouds. He must pierce them, and bend his steps to the region of their growth, the mountain-top, where earth begets and air brings forth the vapours. Another interpretation is that the Alps must be pierced in order to attain the great and ever-ascending regions of the mountain-tops ("greater and greater as we proceed"). In the next stanza he pictures himself looking down from the summit of the Alps on Italy, the goal of his pilgrimage.]

2 [The Roman Empire engulfed and comprehended the great empires of the past—the Persian, the Carthaginian, the Greek. It fell, and kingdoms such as the Gothic (A.D. 493–554), the Lombardic (A.D. 568–774) rose out of its ashes, and in their turn decayed and passed away.]

The fount at which the panting Mind assuages  
 Her thirst of knowledge quaffing there her fill  
 Flows from the eternal source of Rome's imperial hill

## CXI

Thus far have I proceeded in a theme  
 Renewed with no kind auspices —to feel  
 We are not what we have been and to deem  
 We are not what we should be —and to steel  
 The heart against itself and to conceal  
 With a proud caution love, or hate or aught —  
 Passion or feeling purpose grief or zeal —  
 Which is the tyrant Spirit of our thought  
 Is a stern task of soul —No matter —it is taught <sup>1</sup>

## CXII

And for these words thus woven into song  
 It may be that they are a harmless wile —<sup>1</sup>  
 The colouring of the scenes which fleet along  
 Which I would seize in passing to beguile

<sup>1</sup> *They are but as a self-deceiving wile* —[MS. *eras t*]

<sup>11</sup> *The shadows of the things that pass along* —[MS.]

<sup>1</sup> [The task imposed upon his soul which dominates every other instinct is the concealment of any and every emotion — love or hate or aught not the concealment of the particular emotion love or hate which may or may not be the master spirit of his thought. He is anxious to conceal his feelings not to keep the world in the dark as to the supreme feeling which holds the rest subject.]

My breast, or that of others, for a while  
 Fame is the thirst of youth, but I am not <sup>1</sup>  
 So young as to regard men's frown or smile,  
 As loss or guerdon of a glorious lot,  
 I stood and stand alone, remembered or forgot.

## CXIII

I have not loved the World, nor the World me;  
 I have not flattered its rank breath,<sup>1</sup> nor bowed  
 To its idolatries a patient knee,  
 Nor coined my cheek to smiles, nor cried aloud  
 In worship of an echo in the crowd  
 They could not deem me one of such I stood  
 Among them, but not of them <sup>2</sup> in a shroud  
 Of thoughts which were not their thoughts, and still  
 could,  
 Had I not filed my mind, which thus itself subdued <sup>3</sup> "

<sup>1</sup> *Fame is the dream of boyhood—I am not  
 So young as to regard the frown or smile  
 Of crowds as making an immortal lot* —[*MIS* (lines 6, 7 raised)]

<sup>1</sup> [Compare Shakespeare, *Coriolanus*, act III sc 1, lines 66, 67—

“For the mutable, rank-scented many, let them  
 Regard me as I do not flatter”]

<sup>2</sup> [Compare *Manfred*, act II sc 2, lines 54–57—

“My spirit walked not with the souls of men,  
 Nor looked upon the earth with human eyes,  
 The thirst of their ambition was not mine,  
 The aim of their existence was not mine”]

## CXIV

I have not loved the World — no — the World me —  
 But let us part fair soe, I do bel eve  
 Though I have found them no — that there may be  
 Words which are things — hopes which will not  
 deceive  
 And Virtues which are merciful — not worse  
 Snares to the failing, I would also deem  
 O'er others griefs that some sincerely grieve —<sup>1</sup>  
 That two or one are almost what they seem —  
 That Goodness is no name — and Happiness no dream

CXV<sup>1</sup>

My daughter I with thy name this song begun I  
 My daughter I with thy name thus much shall end I —  
 I see thee no — I hear thee not — but none  
 Can be so wrapt in thee — Thou art the Friend  
 To whom the shadows of far years extend  
 Albeit my brow thou never shouldst behold  
 My voice shall with thy future visions blend  
 And reach into thy heart — when mine is cold —  
 A token and a tone — even from thy father's mould

<sup>1</sup> *O'er misery & unweildly & sepiere* — [MS.]

<sup>1</sup> [Byron was at first in some doubt whether he should or should not publish the concluding stanzas of *Childe Harold* (those to my daughter) "but in a letter to Murray October 9 1816 he reminds him of his later determination to publish them with the rest of the Canto"]



## CXVI.

To aid thy mind's developement, to watch  
 Thy dawn of little joys, to sit and see  
 Almost thy very growth, to view thee catch  
 Knowledge of objects, wonders yet to thee<sup>1</sup>  
 To hold thee lightly on a gentle knee,  
 And print on thy soft cheek a parent's kiss,  
 This, it should seem, was not reserved for me—  
 Yet this was in my nature as it is,  
 I know not what is there, yet something like to this

## CXVII

Yet, though dull Hate as duty should be taught,<sup>1</sup>  
 I know that thou wilt love me though my name ,

<sup>1</sup> ["His allusions to me in *Childe Harold* are cruel and cold, but with such a semblance as to make *me* appear so, and to attract sympathy to himself. It is said in this poem that hatred of him will be taught as a lesson to his child. I might appeal to all who have ever heard me speak of him, and still more to my own heart, to witness that there has been no moment when I have remembered injury otherwise than affectionately and sorrowfully. It is not my duty to give way to hopeless and wholly unrequited affection, but so long as I live my chief struggle will probably be not to remember him too kindly."—(*Letter of Lady Byron to Lady Anne Lindsay*, extracted from Lord Lindsay's letter to the *Times*, September 7, 1869)]

According to Mrs Leigh (see her letter to Hodgson, Nov., 1816, *Memoirs of Rev F Hodgson*, 1878, II 41), Murray paid Lady Byron "the compliment" of showing her the transcription of the Third Canto, a day or two after it came into his possession. Most probably she did not know or recognize Claire's handwriting, but she could not fail to remember that but one short year ago she had herself been engaged in transcribing *The Siege of Corinth* and *Parisina* for the press. Between the making of those two "fair copies," a tragedy had intervened.]

Should be shut from thee as a spell still fraught  
 With desolation and a broken charm  
 Though the grave closed between us — twere the same  
 I know that thou wilt love me—though to drain<sup>1</sup>  
 My blood from out thy being were an aim  
 And an attainment—all would be in vain —  
 Still thou wouldst love me still that more than life retain

## CXVIII

The child of Love!<sup>2</sup> though born in bitterness,  
 And nurtured in Convulsion! Of thy sire  
 These were the elements—and thine no less  
 As yet such are around thee—but thy fire  
 Shall be more tempered and thy hope far higher  
 Sweet be thy cradled slumbers! O'er the sea  
 And from the mountains where I now respire  
 Fain would I waft such blessing upon thee  
 As—with a sigh—I deem thou mightst have been to me!<sup>3</sup>

<sup>1</sup> *End of Canto Third*

*Byron J b 3 1816 D Ad 1—[C]*

<sup>2</sup> [The Countess Guiccioli is responsible for the statement that Byron looked forward to a time when his daughter would know her father by his works. Then said he shall I triumph and the tears which my daughter will then shed together with the knowledge that she will have the feelings with which the various allusions to herself and me have been written will console me in my darkest hours. Ada's mother may have enjoyed the smiles of her youth and childhood but the tears of her maturer age will be for me — *My Recollections of Lord Byron* by the Countess Guiccioli 1869 p 17-]

ing lc  
*Byron*

includ  
 see *Ad 1*  
 54-163 ]



NOTES  
to  
CHILDE HAROLDS  
PILGRIMAGE  
CANTO III

---

I

In pride of place here list the Eagle flew  
Stanza xviii line 3

PRIDE of place is a term of falconry and means the highest pitch of flight See *Macbeth* etc—

'An eagle towering in his pride of place  
Was by a mousing owl hawked at and killed

[ A falcon towering in her pride of place etc  
*Macbeth* act ii sc 4 line 1 ]

Such as Harmodius drew on Athens tyrant Lord  
Stanza xx line 9

See the famous song on Harmodius and Aristogeiton  
The best English translation is in *Blinds Anthology* by  
Mr Denman—

With myrtle my sword will I wreath etc

[*Translations chiefly from the Greek Anthology etc*, 1806  
pp 24 25 The *Scholium* attributed to Callistratus (*Poete  
Lyrici Græci* Bergk Lipsie 1866 p 190) begins thus—

Ἐν μύρτου κλαδί τὸ ξίφος φορήσω,  
 Ὡσπερ Ἀρμόδιος καὶ Ἀριστογείτων,  
 Ὃτε τὸν τύραννον κτανέτην  
 Ἰσονόμους τ' Ἀθήνας ἐποίησάτην

"Hence," says Mr Tozer, "'the sword in myrtles drest' (Keble's *Christian Year*, Third Sunday in Lent) became the emblem of assertors of liberty"—*Childe Harold*, 1885, p 262 ]

## 3

And all went merry as a marriage bell  
 Stanza xli. line 8

On the night previous to the action, it is said that a ball was given at Brussels [See notes to the text ]

## 4

And Evan's—Donald's fame rings in each clansman's ears  
 Stanza xxvi line 9

Sir Evan Cameron, and his descendant, Donald, the "gentle Lochiel" of the "forty-five"

[Sir Evan Cameron (1629-1719) fought against Cromwell, finally yielding on honourable terms to Monk, June 5, 1658, and for James II at Killiecrankie, June 17, 1689. His grandson, Donald Cameron of Lochiel (1695-1748), celebrated by Campbell, in *Lochiel's Warning*, 1802, was wounded at Culloden, April 16, 1746. His great-great-grandson, John Cameron, of Fassiefern (b 1771), in command of the 92nd Highlanders, was mortally wounded at Quatre-Bras, June 16, 1815. Compare Scott's stanzas, *The Dance of Death*, lines 33, 34—

"Where through battle's rout and reel,  
 Storm of shot and hedge of steel,  
 Led the grandson of Lochiel,  
 Valiant Fassiefern

And Morven long shall tell,  
 And proud Ben Nevis hear with awe,  
 How, upon bloody Quatre-Bras,  
 Brave Cameron heard the wild hurra  
 Of conquest as he fell"

Compare, too, Scott's *Field of Waterloo*, stanza xxi lines 14, 15—

"And Cameron, in the shock of steel,  
 Die like the offspring of Lochiel"]

## 5

And Ardennes waves above them her green leaves  
Stanza xxxviii line 1

The wood of Soignies is supposed to be a remnant of the forest of Ardennes famous in Bojardo's *Orlando* and immortal in Shakspeare's *As You Like It*. It is also celebrated in Tricetus as being the spot of successful defence by the Germans against the Roman encroachments. I have ventured to adopt the name connected with nobler associations.

of the revolt of the Treviri with the saltus Teutoburgiensis"  
the Wald which divides Lippe where Arminius defeated the  
(For Boissard's Ardenna see *Orlando Innamorato* lib. i. canto st. 30) Shake-  
spears Arden the immortal forest in *As You Like It*  
'favours his own Arden in Warwickshire but derived its  
name from the forest of Arden in Lodge's *Rosalind*)

## 6

I turned from all she brought to those she could not bring  
Stanza xxx. line 9

My guide from Mount St Jean over the field seemed intelligent and accurate. The place where Major Howard fell was not far from two tall and solitary trees (there was a third cut down or shivered in the battle), which stand a few yards from each other at a pathway's side. Beneath these he died and was buried. The body has since been removed to England. A small hollow for the present marks where it lay but will probably soon be effaced: the plough has been upon it and the grain is. After pointing out the different spots where Picton and other gallant men had perished the guide said: "Here Major Howard lay. I was near him when wounded." I told him my relationship and he seemed then still more anxious to point out the particular spot and circumstances. The place is one of the most marked in the field from the peculiarity of the two trees above mentioned. I went on horseback twice over the field comparing it with my recollection of similar scenes. As a plain, Waterloo seems marked out for the scene of some great action though

this may be mere imagination I have viewed with attention those of Platea, Troy, Mantinea, Leuctra, Charonea, and Marathon, and the field around Mount St Jean and Hougoumont appears to want little but a better cause, and that undefinable but impressive halo which the lapse of ages throws around a celebrated spot, to vie in interest with any or all of these, except, perhaps, the last mentioned

[For particulars of the death of Major Howard, see *Personal Memoirs, etc.*, by Pryse Lochart Gordon, 1830, ii 322, 323]

## 7

Like to the apples on the Dead Sea's shore

Stanza xxx line 6

The (fabled) apples on the brink of the lake Asphaltites were said to be fair without, and, within, ashes

[Compare Tacitus, *Histor.*, lib. v. 7, "Cuncta sponte edita, aut manu sata, sive herbarum tenues, aut flores, ut solitam in speciem adolevere, atra et inania velut in cinerem vane-scent" See, too, *Deut.* xxxii. 32, "For their vine is of the vine of Sodom, and of the fields of Gomorrah their grapes are grapes of gall, their clusters are bitter

They are a species of gall-nut, and are described by Curzon (*Visits to Monasteries of the Levant*, 1897, p. 141) who met with the tree that bears them, near the Dead Sea, and, mistaking the fruit for a ripe plum, proceeded to eat one, whereupon his mouth was filled "with a dry bitter dust"

"The apple of Sodom" is supposed by some to refer to the fruit of *Solanum Sodomum* (allied to the tomato), by others to the *Calotropis procera*" (*N. Eng. Dict.*, art "Apple")]

## 8

For sceptred Cyries Larch were far too wide a den

Stanza xli line 9

The great error of Napoleon, "if we have writ our annals true," was a continued obtrusion on mankind of his want of all community of feeling for or with them, perhaps more offensive to human vanity than the active cruelty of more trembling and suspicious tyranny. Such were his speeches to public assemblies as well as individuals, and the single expression which he is said to have used on returning to

Paris after the Russian winter had destroyed his army rubbing his hands over a fire This is pleasanter than Moscow would probably alienate more favour from his cause than the destruction and reverses which led to the remark

## 9

What want these outlaws conquerors should have?

Stanza xlviii line 6

What wants that knave that a king should have? was King James's question on meeting Johnny Armstrong and his followers in full accoutrements See the Ballad

[Johnie Armstrong the laird of Gilmockie on the occasion of an enforced surrender to James V (1532) came before the king somewhat too richly accoutred and was hanged for his effrontery—

There hang nine targats at Johnie's hat  
And ilk ane worth three hundred pound—

What wants that knave a king suld have  
But the sword of honour and the crown?

*Minstrelsy of the Scottish Border* 1821 i 177]

## 10

The castled Crag of Drachenfels

Song stanza i line 1

The castle of Drachenfels stands on the highest summit of the Seven Mountains over the Rhine banks it is in ruins and connected with some singular traditions It is the first in view on the road from Bonn but on the opposite side of the river on this bank nearly facing it are the remains of another called the Jews Castle and a large cross commemorative of the murder of a chief by his brother The number of castles and cities along the course of the Rhine on both sides is very great, and their situations remarkably beautiful

[The castle of Drachenfels (Dragon's Rock) stands on the summit of one but not the highest of the Siebengebirge an isolated group of volcanic hills on the right bank of the Rhine between Remagen and Bonn The legend runs that in one of the caverns of the rock dwelt the dragon which was slain by Siegfried the hero of the Nibelungen Lied Hence the *ein du pays* is called *Drachenblut*]



## II

*The whiteness of his soul—and thus men o'er him wept*  
*Stanza lvi line 9*

The monument of the young and lamented General Marceau (killed by a rifle-ball at Alterkirchen, on the last day of the fourth year of the French Republic) still remains as described. The inscriptions on his monument are rather too long, and not required: his name was enough, France adored, and her enemies admired, both wept over him. His funeral was attended by the generals and detachments from both armies. In the same grave General Hoche is interred, a gallant man also in every sense of the word, but though he distinguished himself greatly in battle, *he* had not the good fortune to die there: his death was attended by suspicions of poison.

A separate monument (not over his body, which is buried by Marceau's) is raised for him near Andernach, opposite to which one of his most memorable exploits was performed, in throwing a bridge to an island on the Rhine [April 18, 1797]. The shape and style are different from that of Marceau's, and the inscription more simple and pleasing.

“The Army of the Sambre and Meuse  
 to its Commander-in-Chief  
 Hoche”

This is all, and as it should be. Hoche was esteemed among the first of France's earlier generals, before Buonaparte monopolised her triumphs. He was the destined commander of the invading army of Ireland.

[The tomb of François Séverin Desgravins Marceau (1769–1796, general of the French Republic) bears the following epitaph and inscription —

“‘Hic cineres, ubique nomen’

“Ici repose Marceau, né à Chartres, Eure et-Loir, soldat à seize ans, général à vingt-deux ans. Il mourut en combattant pour sa patrie, le dernier jour de l'an iv de la République française. Qui que tu sois, ami ou ennemi de ce jeune héros, respecte ces cendres.”

A bronze statue at Versailles, raised to the memory of General Hoche (1768–1797) bears a very similar record—

“A Lazare Hoche, né à Versailles le 24 juin, 1768, sergent à seize ans, général en chef à vingt-cinq, mort à vingt-neuf, pacificateur de la Vendée”]

## 12

Here Ehrenbreitstein with her shattered wall

Stanza lvi line 1

Ehrenbreitstein is the broad stone of honour one of the strongest fortresses in Europe was dismantled and blown up by the French at the truce of Leoben. It had been and could only be reduced by famine or treachery. It yielded to the former aided by surprise. After having seen the fortifications of Gibraltar and Malta it did not much strike by comparison but the situation is commanding. General Marceau besieged it in vain for some time and I slept in a room where I was shown a window at which he is said to have been standing observing the progress of the siege by moonlight when a ball struck immediately below it.

[Ehrenbreitstein which had resisted the French under Marshal Boufflers in 1680 and held out against Marceau (1795-96) finally capitulated to the French after a prolonged siege in 1799. The fortifications were dismantled when the French evacuated the fortress after the Treaty of Lunéville in 1801. The Treaty of Leoben was signed April 18 1797.]

## 13

Unsepulchred they roamed, and shrieked each wandering  
ghost

Stanza lxii line 9

The chapel is destroyed and the pyramid of bones diminished to a small number by the Burgundian Legion in the service of France who anxiously effaced this record of their ancestors less successful invasions. A few still remain notwithstanding the pains taken by the Burgundians for ages (all who passed that way removing a bone to their own country) and the less justifiable larcenies of the Swiss postilions who carried them off to sell for knife handles a purpose for which the whiteness imbrued by the bleaching of years had rendered them in great request. Of these relics I ventured to bring away as much as may have made a quarter of a hero for which the sole excuse is that if I had not the next passer by might have perverted them to worse uses than the careful preservation which I intend for them.

[Charles the Bold was defeated by the Swiss at the Battle of Morat June 5 1476. It has been computed that more than twenty thousand Burgundians fell in the battle. At first to avoid the outbreak of a pestilence the bodies were

thrown into pits "Nine years later the mouldering remains were unearthened, and deposited in a building on the shore of the lake, near the village of Meyriez. During three succeeding centuries this depository was several times rebuilt. But the ill-starred relics were not destined even yet to remain undisturbed. At the close of the last century, when the armies of the French Republic were occupying Switzerland, a regiment consisting mainly of Burgundians, under the notion of effacing an insult to their ancestors, tore down the 'bone-house' at Morat, covered the contents with earth, and planted on the mound 'a tree of liberty'. But the tree had no roots, the rains washed away the earth, again the remains were exposed to view, and lay bleaching in the sun for a quarter of a century. Travellers stopped to gaze, to moralize, and to pilfer, postilions and poets scraped off skulls and thigh-bones. At last, in 1822, the vestiges were swept together and re-sepulchred, and a simple obelisk of marble was erected, to commemorate a victory well deserving of its fame as a military exploit, but all unworthy to be ranked with earlier triumphs, won by hands pure as well as strong, defending freedom and the right"—*History of Charles the Bold*, by J. F. Kirk, 1868, iii 404, 405.

Mr Murray still has in his possession the parcel of bones—the "quarter of a hero"—which Byron sent home from the field of Morat.]

## 14

Levelled Aventicum, hath strewed her subject lands

Stanza lxv line 9

Aventicum, near Morat, was the Roman capital of Helvetia, where Avenches now stands.

[Avenches (Wifflisburg) lies due south of the Lake of Morat, and about five miles east of the Lake of Neuchâtel. As a Roman colony it bore the name of *Pia Flavia Constantis Emmerita*, and circ 70 A.D. contained a population of sixty thousand inhabitants. It was destroyed first by the Alemanni and, afterwards, by Attila. "The Emperor Vespasian—son of the banker of the town," says Suetonius (lib viii 1)—"surrounded the city by massive walls, defended it by semicircular towers, adorned it with a capitol, a theatre, a forum, and granted it jurisdiction over the outlying dependencies."

"To-day plantations of tobacco cover the forgotten streets of Avenches, and a single Corinthian column ['the lonelier column,' the so-called *Cicognier*], with its crumbling arcade,



Mont Blanc and Mont Argentière in the calm of the lake, which I was crossing in my boat, the distance of these mountains from their mirror is sixty miles.

[The first lines of the note dated June 3, 1816, were written at "Dejean's Hôtel de l'Angleterre at Secheron, a small suburb of Geneva, on the northern side of the lake." On the 10th of June Byron removed to the Campygne Diodati, about two miles from Geneva, on the south shore of the lake (*Life of Shelley*, by Edward Dowden, 1896, pp. 307-309).]

## 17

By the blue rushing of the arrowy Rhone

Stanza lxxi line 3

The colour of the Rhone at Geneva is blue, to a depth of tint which I have never seen equalled in water, salt or fresh, except in the Mediterranean and Archipelago.

[The blueness of the Rhone, which has been attributed to various causes, is due to the comparative purity of the water. The yellow and muddy stream, during its passage through the lake, is enabled to purge itself to a very great extent of the solid matter held in suspension—the glacial and other detritus—and so, on leaving its vast natural filtering-bed, it flows out clear and blue—it has regained the proper colour of pure water.]

## 18

This hallowed, too, the memorable kiss

Stanza lxxix line 3

This refers to the account, in his *Confessions*, of his passion for the Comtesse d'Houdetot (the mistress of St. Lambert), and his long walk every morning, for the sake of the single kiss which was the common salutation of French acquaintance. Rousseau's description of his feelings on this occasion may be considered as the most passionate, yet not impure, description and expression of love that ever kindled into words, which, after all, must be felt, from their very force, to be inadequate to the delineation, a painting can give no sufficient idea of the ocean.

[Here is Rousseau's "passionate, yet not impure," description of his sensations: "J'ai dit qu'il y avoit loin de l'Hermitage à Eaubonne, je passois par les coteaux d'Andilly qui sont charmans. Je rêvois en marchant à celle que j'allois voir, à l'accueil caressant qu'elle me feroit, au baiser qui m'attendoit à mon arrivée. Ce seul baiser, ce baiser funeste avant même

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Byron's mother would have it that her son was like Rousseau but he disclaimed the honour antithetically and with needless particularity (see his letter to Mrs Byron and a quotation from his *Detached Thoughts Letters* 1898 1 19. note) There was another point of unlikeness which he does not mention Byron on the passion of love does not make for morality, but he eschews nastiness The loves of Don Juan and Haidée are chaste as snow compared with the unspeakable philanderings of the elderly Jean Jacques and the mistress of St Lambert

Nevertheless his mother was right There was a resemblance and consequently an affinity between Childe Buron and the visionary of Geneva — delineated by another seer or visionary as the dreamer of love sick tales and the spinner of speculative cobwebs shy of light as the mole but as quick eared too for every whisper of the public opinion the teacher of Stoic pride in his principles yet the victim of morbid vanity in his feelings and conduct — *The Friend Works of S T Coleridge* 1853 II 1 4]

## 19

Of earth o'ergazing mountains and thus take

Stanza xci line 5

It is to be recollected that the most beautiful and impressive doctrines of the divine Founder of Christianity were delivered not in the *Temple* but on the *Mount* To waive the question of devotion and turn to human eloquence — the most effectual and splendid specimens were not pronounced within walls Demosthenes addressed the public and popular assemblies Cicero spoke in the forum That this added to their effect on the mind of both orator and hearers may be conceived from the difference between what we read of the emotions then and there produced and those we ourselves experience in the perusal in the closet It is one thing to read the *Iliad* at Sigæum and on the tumult or by the springs with Mount Ida above and the plain and rivers and

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Archipelago around you, and another to trim your taper over it in a snug library—*this* I know. Were the early and rapid progress of what is called Methodism to be attributed to any cause beyond the enthusiasm excited by its vehement faith and doctrines (the truth or error of which I presume neither to canvass nor to question), I should venture to ascribe it to the practice of preaching in the *fields*, and the unstudied and extemporaneous effusions of its teachers. The Mussulmans, whose erroneous devotion (at least in the lower orders) is most sincere, and therefore impressive, are accustomed to repeat their prescribed orisons and prayers, wherever they may be, at the stated hours—of course, frequently in the open air, kneeling upon a light mat (which they carry for the purpose of a bed or cushion as required), the ceremony lasts some minutes, during which they are totally absorbed, and only living in their supplication—nothing can disturb them. On me the simple and entire sincerity of these men, and the spirit which appeared to be within and upon them, made a far greater impression than any general rite which was ever performed in places of worship, of which I have seen those of almost every persuasion under the sun, including most of our own sectaries, and the Greek, the Catholic, the Armenian, the Lutheran, the Jewish, and the Mahometan. Many of the negroes, of whom there are numbers in the Turkish empire, are idolaters, and have free exercise of their belief and its rites, some of these I had a distant view of at Patras, and, from what I could make out of them, they appeared to be of a truly Pagan description, and not very agreeable to a spectator.

[For this profession of "natural piety," compare Rousseau's *Confessions*, Partie II livre XII (*Œuvres Complètes*, 1837, 1 341)—

"Je ne trouve pas de plus digne hommage à la Divinité que cette admiration muette qu'excite la contemplation de ses œuvres, et qui ne s'exprime point par des actes développés. Je comprends comment les habitants des villes, qui ne voient que des murs, des rues et des crimes, ont peu de foi, mais je ne puis comprendre comment des campagnards, et surtout des solitaires, peuvent n'en point avoir. Comment leur âme ne s'élève-t-elle pas cent fois le jour avec extase à l'Auteur des merveilles qui les frappent ?

Dans ma chambre je prie plus rarement et plus séchement, mais à l'aspect d'un beau paysage je me sens ému sans pouvoir dire de quoi."

Compare, too, Coleridge's lines "To Nature"—

"So will I build my altar in the fields,  
And the blue sky my fretted dome shall be,

And the sweet fragrance that the wild flower yields  
 Shall be the incense I will yield to Thee  
 Thee only, God ! and Thou shalt not despise  
 Even me, the priest of this poor sacrifice

*Poetical Works 1893 p 190*]

o

The sky is changed — and such a change ! Oh Night !  
*Stanza xcvi line 1*

The thunder storm to which these lines refer occurred on the 13th of June 1816 at midnight. I have seen among the Acroceraunian mountains of Chimarra several more terrible but none more beautiful

71

And Sun set into rose hues sets them wrought.  
*Stanza xcix line 5*

Pousseau's *Héloïse* Lettre 17 Part IV note Ces montagnes sont si hautes qu'une demi heure après le soleil couché leurs sommets sont éclairés de ses rayons dont le rouge forme sur ces cimes blanches une belle couleur de rose qu'on aperçoit de fort loin <sup>1</sup> This applies more particularly to the heights over Meillerie — J'allai à Vévey loger à la Clef <sup>2</sup> et pendant deux jour que j'y restai sans voir personne

<sup>1</sup> [*Julie ou La Nouvelle Héloïse Œuvres Complètes d J J Rousseau Paris 1837 ii 76*]

<sup>2</sup> [The Clef is now a café on the Grande Place and still distinguished by the sign of the key. But Vevey had other associations for Rousseau more powerful and more persuasive than a solitary visit to an inn. Madame Warens says General Read possessed a charming country resort midway between Vevey and Chillon, just above the beautiful village of Clarens. It was situated at the Bassets amid scenery whose exquisite features inspired some of the fine imagery of Rousseau. It is now called the Bassets de Pury.

The exterior of the older parts has not been changed.

The stairway leads to a large *salon* whose windows command a view of Meillerie St Gingolph, and Bouveret, beyond the lake. Communicating with this *salon* is a large dining room.

These two rooms open to the east upon a broad terrace.

je pris pour cette ville un amour qui m'a suivi dans tous mes voyages, et qui m'y a fait établir enfin les héros de mon roman. Je dirois volontiers à ceux qui ont du goût et qui sont sensibles. Allez à Vevay —visitez le pays, examinez les sites, promenez-vous sur le lac, et dites si la Nature n'a pas fait ce beau pays pour une Julie, pour une Claire,<sup>1</sup> et pour un St Preux, mais ne les y cherchez pas."—*Les Confessions*, [P I liv 4, *Œuvres, etc*, 1837, i 78]—In July [June 23-27], 1816, I made a voyage round the Lake of Geneva,<sup>2</sup> and, as far as my own observations have led me in a not uninterested nor inattentive survey of all the scenes most celebrated by Rousseau in his *Héloïse*, I can safely say, that in this there is no exaggeration. It would be difficult to see Clarens (with the scenes around it, Vevay, Chillon, Boveret, St Gingo, Meillerie, Evian,<sup>3</sup> and the entrances of the Rhone) without being forcibly struck with its peculiar adaptation to the persons and events with which it has been peopled. But this is not all, the feeling with which all around Clarens, and the opposite rocks of Meillerie, is invested, is of a still higher and more comprehensive order than the mere sympathy with individual passion, it is a sense of the existence of love in its most extended and sublime capacity, and of

At a corner of the terrace is a large summer-house, and through the chestnut trees one sees as far as Les Crêtes, the hillocks and bosquets described by Rousseau. Near by is a dove-cote filled with cooing doves. In the last century this site (Les Crêtes) was covered with pleasure-gardens, and some parts are even pointed out as associated with Rousseau and Madame de Warens"—*Historic Sketches of Vaud, etc*, by General Meredith Read, 1897, i 433-437. There was, therefore, some excuse for the guide (see Byron's *Diary*, September 18, 1816) "confounding Rousseau with St Preux, and mixing the man with the book."

1 [Claire, afterwards Madame Orbe, is Julie's cousin and confidante. She is represented as whimsical and humorous. It is not impossible that "Claire," in *La Nouvelle Héloïse*, "bequeathed her name" to Claire, otherwise Jane Clairmont.]

2 [Byron and Shelley sailed round the Lake of Geneva towards the end of June, 1816. Writing to Murray, June 27, he says, "I have traversed all Rousseau's ground with the *Héloïse* before me," and in the same letter announces the completion of a third canto of *Childe Harold*. He revisited Clarens and Chillon in company with Hobhouse in the following September (see extracts from a Journal, September 18, 1816, *Life*, pp 311, 312).]

3 [Boveret, St Gingo, Evian.]

our own participation of its good and of its glory it is the great principle of the universe which is there more condensed but not less manifested and of which though knowing ourselves a part we lose our individuality and mingle in the beauty of the whole — If Rousseau had never written nor lived the same associations would not less have belonged to such scenes. He has added to the interest of his works by their adoption he has shown his sense of their beauty by the selection but they have done that for him which no human being could do for them — I had the fortune (good or evil as it might be) to sail from Meillerie<sup>1</sup> (where we landed for some time) to St Gingo during a lake storm which added to the magnificence of all around although occasionally accompanied by danger to the boat, which was small and overladen. It was over this very part of the lake that Rousseau has driven the boat of St Preux and Madame Wolmar to Meillerie for shelter during a tempest. On gaining the shore at St Gingo I found that the wind had been sufficiently strong to blow down some fine old chestnut trees on the lower part of the mountains. On the opposite height of Clarens is a chateau<sup>2</sup> [Château des Crêtes] The

1 [Byron mentions the squall off Meillerie in a letter to Murray dated Ouchy near Lausanne June 7 1816. Compare too Shelley's version of the incident. The wind *gradually increased in violence until it blew tremendously* and as it came from the remotest extremity of the lake produced waves of a frightful height and covered the whole surface with a chaos of foam. I felt in this near prospect of death a mixture of sensations among which terror entered though but subordinated. My feelings would have been less painful had I been alone but I know that my companion would have attempted to save me and I was overcome with humiliation when I thought that his life might have been risked to preserve mine — *Letters from Abroad etc Essays* by Percy Bysshe Shelley edited by Mrs Shelley 1840 ii 68 69]

2 [Byron and Shelley slept at Clarens June 6 1816. The windows of their inn commanded a view of the *Bosquet de Julie*. In the evening we walked thither. It is indeed Julia's wood the trees themselves were aged but vigorous. We went again (June 27) to the *Bosquet de Julie* and found that the precise spot was now utterly obliterated and a heap of stones marked the place where the little chapel had once stood. Whilst we were execrating the author of this brutal folly our guide informed us that

hills are covered with vineyards, and interspersed with some small but beautiful woods, one of these was named the "Bosquet de Julie," and it is remarkable that, though long ago cut down by the brutal selfishness of the monks of St Bernard (to whom the land appertained), that the ground might be enclosed into a vineyard for the miserable drones of an execrable superstition, the inhabitants of Clervens still point out the spot where its trees stood, calling it by the name which consecrated and survived them. Rousseau has not been particularly fortunate in the preservation of the "local habitations" he has given to "airy nothings." The Prior of Great St Bernard has cut down some of his woods for the sake of a few casks of wine, and Buonaparte has levelled part of the rocks of Maillerie in improving the road to the Simplon. The road is an excellent one, but I cannot quite agree with a remark which I heard made that 'La route vaut mieux que les souvenirs'

## 22

Of Names which unto you bequeathed a name

Stanza cv line 2

Voltaire and Gibbon

[François Marie Arouet de Voltaire (1694-1778) lived on his estate at Ferney, five miles north of Geneva, from 1759 to 1777. "In the garden at Ferney is a long *berceau* walk, closely arched over with clipped horn-beam—a verdant cloister, with gaps cut here and there, admitting a glimpse of the prospect. Here Voltaire used to walk up and down, and dictate to his secretary."—*Handbook for Switzerland*, p 174.]

Previous to this he had lived for some time at Lausanne, at "Monrepos, a country house at the end of a suburb," at Monrion, "a square building of two stories, and a high garret, with wings, each fashioned like the letter L," and

the land belonged to the Convent of St Bernard, and that this outrage had been committed by their orders. I knew before that if avarice could harden the hearts of men, a system of prescriptive religion has an influence far more inimical to natural sensibility. I know that an isolated man is sometimes restrained by shame from outraging the venerable feelings arising out of the memory of genius, which once made nature even lovelier than itself, but associated man holds it as the very sacrament of this union to forswear all delicacy, all benevolence, all remorse, all that is true, or tender, or sublime."—*Essays, etc*, 1840, ii 75.]

afterwards in the spring of 1757 at No 6 Rue du Grand Chene—*Historic Studies* II 210 218 219

Edward Gibbon (1737-1794) finished (1788) *The Decline and Fall of the Roman Empire* at "La Grotte an ancient and spacious mansion behind the church of St Francis at Lausanne which was demolished by the Swiss authorities in 1879 Not only has the mansion ceased to exist but the garden has been almost entirely changed The wall of the Hotel Gibbon occupies the site of the famous wooden pavilion or summer house, and of the berceau of plum trees which formed a verdant gallery completely arched over head and which were called after Gibbon La Gibbonière —*Historic Studies* I I II 493

In 1816 the pavilion was utterly decayed and the garden neglected but Byron gathered a sprig of *Gibbon's acacia* and some rose leaves from his garden and enclosed them in a letter to Murray (June 27 1816) Shelley on the contrary refrained from doing so fearing to outrage the greater and more sacred name of Rousseau the contemplation of whose imperishable creations had left no vacancy in my heart for mortal things Gibbon had a cold and unimpassioned spirit —*Essays etc* 1840 II 76]

~

Had I not filed my mind, which thus itself subdued  
Stanza cxiii line 9

— If t be so  
For Banquo's issue have I *filed* my mind  
*Macbeth* [act III sc I line 64]

~4

O'er others' griefs that some sincerely grieve  
Stanza cxiv line 7

It is said by Rochefoucault that 'there is *always* some thing in the misfortunes of men's best friends not displeasing to them

[ Dans l'adversité de nos meilleurs amis nous trouvons toujours quelque chose qui ne nous déplaît pas —*Appendice aux Maximes de La Rochefoucauld Pantheon Littéraire* Paris 1836 p 460]



# CHILDE HAROLD'S PILGRIMAGE



## CANTO THE FOURTH



Visto ho Toscana Lombardia Romagna  
Quel monte che divid e quel che serra  
Italia e un mare e l' altro che la bagna  
*Ariosto* Satira iv lines 58-60





## INTRODUCTION TO THE FOURTH CANTO

THE first draft of the Fourth Canto of *Child Harold* which embodies the original and normal conception of the poem was the work of twenty six days. On the 1,th of June 1817 Byron wrote to Murray "You are out about the Third Canto. I have not done nor designed a line of continuation to that poem. I was too short a time at Rome for it and have no thought of recommencing. But in spite of this assertion the numbers came," and on June 26 he made a beginning. Thirty stanza were roughened off" on the 1st of July fifty six were accomplished by the 9th ninety and eight by the 15th and on July 20 he announces "the completion of the fourth and ultimate canto of *Child Harold*. It consists of 16 stanzas." One stanza (xl) was appended to the fair copy. It suggested a parallel between Ariosto the Southern Scott" and Scott the Northern Ariosto and excited some misgiving.

In commending his new poem to Murray (July 20 August 7) Byron notes three points in which it differed from its predecessors. It is "the longest of the four. it treats more of works of art than of nature. there are no metaphysics in it—at least, I think not. In other words. The Fourth Canto is not a continuation of the Third. I have parted company with Shelley and Wordsworth. Subject matter and treatment are alike new.

The poem as it stood was complete and as a poem it lost as well as gained by the insertion of additional stanzas and groups of stanzas, "purple patch" on purple patch, each by itself so attractive and so splendid. The pilgrim finds himself at Venice on the Bridge of Sighs. He

beholds in a vision the departed glories of "a thousand years" The "long array of shadows," the "beings of the mind," come to him "like truth," and repeople the vacancy But he is an exile, and turns homeward in thought to "the inviolate island of the sage and free" He is an exile and a sufferer He can and will endure his fate, but "ever and anon" he feels the pique of woe, and with the sympathy of despair would stand "a ruin amidst ruins," a desolate soul in a land of desolation and decay He renews his pilgrimage He passes Arquà, where "they keep the dust of Laura's lover," lingers for a day at Feriara, haunted by memories of "Torquato's injured shade," and, as he approaches "the fair white walls" of Florence, he re-echoes the "Italia! oh, Italia!" of Filicaja's unpassioned strains At Florence he gazes, "dazzled and drunk with beauty," at the "goddess in stone," the Medicean Venus, but forbears to "describe the indescribable," to break the silence of Art by naming its mysteries Santa Croce and the other glories "in Arno's dome of Art's most princely shrine," he passes by unsung, if not unseen, but Thrasymene's "sheet of silver," the "living crystal" of Clitumnus' "gentlest waters," and Terni's "matchless cataract," on whose verge "an Iris sits," and "lone Soracte's ridge," not only call forth his spirit's homage, but receive the homage of his Muse

And now the Pilgrim has reached his goal, "Rome the wonderful," the sepulchre of empire, the shrine of art

Henceforth the works of man absorb his attention Pompey's "dread statue," the Wolf of the Capitol, the Tomb of Cecilia Metella, the Palatine, the "nameless column" of the Forum, Trajan's pillar, Egeria's Grotto, the ruined Colosseum, "arches on arches," an "enormous skeleton," the Colosseum of the poet's vision, a multitudinous ring of spectators, a bloody Circus, and a dying Gladiator, the Pantheon, S Nicola in Carcere, the scene of the Romana Caritas, St Peter's "vast and wondrous dome,"—are all celebrated in due succession Last of all, he "turns to the Vatican," to view the Laocoon and the Apollo Belvidere, the counterfeit presentments of ideal suffering and ideal beauty His "shrine is won," but ere he bids us farewell he climbs the Alban Mount, and as the Mediterranean once

more bursts upon his sight, he sums the moral of his argument "Man and all his works are as a drop of rain in the Ocean 'the image of eternity the throne of the Invisible'"!

Byron had no sooner completed "this fourth and ultimate canto" than he began to throw off additional stanzas. His letters to Murray during the autumn of 1817 announce these successive lengthenings but it is impossible to trace the exact order of their composition. On the 7th of August the canto stood at 130 stanzas on the 21st at 133 on the 4th of September at 144 on the 17th at 150 and by November 15 it had reached 167 stanzas. Of nineteen stanzas which were still to be added six—on the death of the Princess Charlotte (died November 6 1817)—were written at the beginning of December and two stanzas (clxxvii clxxviii) were forwarded to Murray in the early spring of 1818.

Of these additions the most notable are four stanzas on Venice (including stanza xiii on "The Horses of St Mark") "The sunset on the Brenta" (stanzas xxvii-xxix) "The tombs in Santa Croce—the apostrophe to the all Etruscan three" Petrarch Dante Boecaccio (stanzas liv-lx)

Rome a chaos of ruins—antiquarian ignorance (stanzas lxxx-lxxxii) "The nothingness of Man—the hope of the future—Freedom" (stanzas xciii-xcvi) "The Tarpeian Rock—the Forum—Rienzi" (stanzas cxii-cxiv) "Love Life and Reason" (stanzas cxx-cxxvii) "The Curse of Forgiveness" (stanzas cxxxv-cxxxvii) "The Mole of Hadrian" (stanza cli) "The death of the Princess Charlotte" (stanzas clxii-clxxii) "Nemi" (stanzas clxxiii clxxiv) "The Desert and one fair Spirit" (stanzas clxxvii clxxviii)

Some time during the month of December 1817 Byron wrote out a fair copy of the entire canto numbering 184 stanzas (*MSS D*) and on January 7 1818 Hobhouse left Venice for England with the whole of the *MSS* viz *Beppo* (begun October 1817) and the Fourth Canto of *Childe Harold* together with a work of his own a volume of essays on Italian literature the antiquities of Rome etc which he had put together during his residence in Venice (July—December 1817) and proposed to publish as an appendix to *Childe Harold*. In his preface to *Historical Illustrations*

*etc.*, 1818, Hobhouse explains that on his return to England he considered that this "appendix to the Canto would be swelled to a disproportioned bulk," and that, under this impression, he determined to divide his material into two parts. The result was that "such only of the notes as were more immediately connected with the text" were printed as "Historical Notes to Canto the Fourth," and that his longer dissertations were published in a separate volume, under his own name, as *Historical Illustrations to the Fourth Canto of Childe Harold*. To these "Historical Notes" an interest attaches apart from any consideration of their own worth and importance, but to understand the relation between the poem and the notes, it is necessary to retrace the movements of the poet and his annotator.

Byron and Hobhouse left the Villa Diodati, October 5, 1816, crossed the Simplon, and made their way together, *viâ* Milan and Verona, to Venice. Early in December the friends parted company. Byron remained at Venice, and Hobhouse proceeded to Rome, and for the next four months devoted himself to the study of Italian literature, in connection with archæology and art. Byron testifies (September 14, 1817) that his researches were "indefatigable," that he had "more real knowledge of Rome and its environs than any Englishman who has been there since Gibbon." Hobhouse left Rome for Naples, May 21, returned to Rome, June 9, arrived at Terni, July 2, and early in July joined Byron on the Brenta, at La Mira. The latter half of the year (July—December, 1817) was occupied in consulting "the best authorities" in the Ducal Library at Venice, with a view to perfecting his researches, and giving them to the world as an illustrative appendix to *Childe Harold*. It is certain that Byron had begun the fourth canto, and written some thirty or more stanzas, before Hobhouse rejoined him at his villa of La Mira on the banks of the Brenta, in July, 1817, and it would seem that, although he had begun by saying "that he was too short a time in Rome for it," he speedily overcame his misgivings, and accomplished, as he believed, the last "fytte" of his pilgrimage. The first draft was Byron's unaided composition, but the "additional stanzas" were largely due to Hobhouse's suggestions in the course of

conversation if not to his written researches. Hobhouse himself made no secret of it. In his preface (p. 5) to *Historical Illustrations* he affirms that both illustrations and notes were for the most part written while the noble author was yet employed in the composition of the poem. They were put into the hands of Lord Byron much in the state in which they now appear and writing to Murray December 7 1817, he says "I must confess I feel an affection for it [Canto IV] more than ordinary, as part of it was begot as it were under my own eyes for although your poets are as shy as elephants and camels yet I have not unfrequently, witnessed his lordship's coupleting and some of the stanzas owe their birth to our morning walk or evening ride at La Mira." Forty years later in his revised and enlarged "Illustrations" (*Italy Remarks made in Several Visits from the year 1816 to 1854* by the Right Hon. Lord Broughton C. C. B. 1859 : p. 11) he reverts to this collaboration. When I rejoined Lord Byron at La Mira I found him employed upon the Fourth Canto of *Childe Harold* and later in the autumn he showed me the first sketch of the poem. It was much shorter than it afterwards became and it did not remark on several objects which appeared to me peculiarly worthy of notice. I made a list of the objects and in conversation with him gave him reasons for the selection. The result was the poem as it now appears and he then engaged me to write the notes.

As the delicate spirit of Shelley suffused the third canto of *Childe Harold* so the fourth reveals the presence and co-operation of Hobhouse. To his brother poet he owed a fresh conception perhaps a fresh appreciation of nature to his lifelong friend a fresh enthusiasm for art and a host of details dry bones which he awakened into the fulness of life.

The Fourth Canto was published on Tuesday April 8 1818. It was reviewed by [Sir] Walter Scott in the *Quarterly Review* No. xxxvii April 1818 and by John Wilson in the *Edinburgh Review* No. 59 June, 1818. Both numbers were published on the same day September 6 1818.

## CHILDE HAROLD, CANTO IV

ORIGINAL DRAFT [MS M]

[June 26—July 19 1817]

- Stanza 1 "I stood in Venice, on the Bridge of Sighs,"—
- " III-VI "In Venice Tasso's echoes are no more,"—  
 "The spouseless Adriatic mourns her Lord,"—
- " XV "Statues of glass—all shivered—the long file,"—
- " XVIII-XXVI "I loved her from my boyhood—she to  
 me,"—"The Commonwealth of Kings—the Men of  
 Rome!"—
- " XXX-XXXIX "There is a tomb in Arqua,—reared in  
 air,"—"Peace to Torquato's injured shade! 'twas  
 his,"—
- " XLII-XLVI "Italia! oh, Italia! thou who hast,"—"That  
 page is now before me, and on mine,"—
- " XLVIII-I "But Arno wins us to the fair white  
 walls,"—"We gaze and turn away, and know not  
 where,"—
- " LIII "I leave to learned fingers, and wise hands,"—
- " LI-LXXIX "There be more things to greet the heart  
 and eyes,"—"The Niobe of nations! there she  
 stands,"—
- " LXXXIII "Oh, thou, whose chariot rolled on Fortune's  
 wheel,"—
- " LXXXIV "The dictatorial wreath—couldst thou di-  
 vine,"—
- " LXXXVII-XCII "And thou, dread Statue! yet existent  
 in,"—"And would be all or nothing—nor could  
 wait,"—
- " XCIX-CVIII "There is a stern round tower of other  
 days,"—"There is the moral of all human tales,"—

- Stanza cx. Tully was not so eloquent as thou'—  
 , cx. 'Bured in air, the deep blue sky of Rome"—  
 , cxv-cxix. "Egeria's sweet creation of some heart—  
 And didst thou not thy breast to his replying—  
 , cxxviii-cxxxi. Arches on arches! as it were that  
 Rome—And if my voice break forth tis not that  
 now—  
 , cxxxviii-cl. "The seal is set—Now welcome thou  
 dread Power!"—The starry fable of the Milky  
 Way—  
 cli-clxvi. But lo! the Dome—the vast and won-  
 drous Dome—And send us prying into the  
 abyss!—  
 clxxv. But I forget—My Pilgrim's shrine is won—  
 clxxvi. Upon the blue Symplegades long years"—  
 clxxix. Roll on thou deep and dark blue Ocean—  
 roll!"—  
 clxxx. His steps are not upon thy paths,—thy  
 fields—  
 clxxxiii-clxxxvi. Thou glorious mirror where the  
 Almighty's form—Farewell! a word that must  
 be and hath been—

# ADDITIONAL STANZA

- Stanza xl. Great as thou art, yet paralleled by those"—  
 (17 stanzas)

## ADDITIONS BOUND UP WITH MS M

- Stanza ii. She looks a set Cybele fresh from Ocean—  
 , xii-xiv. The Suabian sued and now the Austrian  
 reigns—(November 10 1817)—In youth She  
 was all glory—a new Tyre—  
 , xvi. When Athens armies fell at Syracuse—  
 xvii. 'Thus Venice! if no stronger claim were  
 thine—  
 xxvii-xxix. The Moon is up and yet it is not  
 night—Filled with the face of heaven which  
 from afar—  
 xliii. Yet Italy! through every other land—



- Stanza li "Appear'dst thou not to Paris in this guise?"—
- „ lii "Glowing, and circumfused in speechless love,"—
- „ liii -lv "In Santa Croce's holy precincts lie,"—"What is her Pyramid of precious stones?"—
- „ lvi -lxxii "The Goth, the Christian—Time—War—Flood, and Fire,"—"Alas! the lofty city! and alas!"—
- „ lxxiv "Sylla was first of victors, but our own,"—
- „ lxxvi "The third of the same Moon whose former course,"—
- „ xciii -xcvi "What from this barren being do we reap?"—"Can tyrants but by tyrants conquered be,"—
- „ cix "Admire—exult—despise—laugh—weep,—for here,"—
- „ cxii -cxiv "Where is the rock of Triumph, the high place,"—"Then turn we to her latest Tribune's name,"—
- „ cxliii "Who loves, raves—'tis youth's frenzy—but the cure,"—
- „ cxxv -cxxvii "Few—none—find what they love or could have loved,"—"Yet let us ponder boldly—'tis a base,"—
- „ cxxx -cxxxii "That curse shall be Forgiveness,—Have I not,"—"But I have lived, and have not lived in vain,"—
- „ cli "Turn to the Mole which Hadrian reared on high,"—
- „ clvii -clxxii "Hark! forth from the abyss a voice proceeds," (On the death of the Princess Charlotte, November 6, 1817)—"These might have been her destiny—but no,"—
- „ clxxiii "Lo, Nemi! navelled in the woody hills,"—
- „ clxxiv "And near, Albano's scarce divided waves,"—
- „ clxxvii "Oh! that the Desert were my dwelling-place,"—(1818)
- „ clxxviii "There is a pleasure in the pathless woods,"—(1818)
- „ clxxxi "The armaments which thunderstrike the walls,"—

Stanza clxxxii Thy shores we empires changed in all  
save thee —

(5 stanzas)

ADDITIONS INCLUDED IN *MS D*<sup>1</sup> BUT NOT AMONG *MS A* *MS B*

Stanza xli The lightning rent from Ariosto's bust —  
xcvii But France got drunk with blood to vomit  
crime —  
xcviii Yet, Freedom yet thy banner torn but  
flying —  
cix Alas! our young affections run to waste,  
cxix Oh Love! no habitant of earth thou art —  
cxxii Of its own beauty is the mind diseased —  
cxxix We wither from our youth, we gasp away, —

(Seven stanzas)

<sup>1</sup> *MS D* Byron's final fair copy is in the possession of  
the Lady Dorchester



TO  
JOHN HOBHOUSE ESQ A M F R S  
&c &c &c

VENICE *January* . 1818

MY DEAR HOBHOUSE

AFTER an interval of eight years between the composition of the first and last cantos of *Childe Harold* the conclusion of the poem is about to be submitted to the public. In parting with so old a friend<sup>1</sup> it is not extraordinary that I should recur to one still older and better—to one who has beheld the birth and death of the other and to whom I am far more indebted for the social advantages of an enlightened friendship than—though not ungrateful—I can or could be to *Childe Harold* for any public favour reflected through the poem on the poet—to one whom I have known long and accompanied far whom I have found wakeful over my sickness and kind in my sorrow glad in my prosperity and firm in my adversity true in counsel and trusty in peril—to a friend often tried and never found wanting—to yourself

In so doing I recur from fiction to truth and in dedicating to you in its complete or at least concluded state a poetical work which is the longest the most thoughtful and comprehensive of my compositions I wish to do honour to myself by the record of many years intimacy with a man of learning of talent of steadiness and of honour. It is not

1 [Compare Canto IV stanza clxiv—

“But where is he the Pilgrim of my Song  
He is no more—these breathings are his last ]

for minds like ours to give or to receive flattery, yet the praises of sincerity have ever been permitted to the voice of friendship, and it is not for you, nor even for others, but to relieve a heart which has not elsewhere, or lately, been so much accustomed to the encounter of good-will as to withstand the shock firmly, that I thus attempt to commemorate your good qualities, or rather the advantages which I have derived from their exertion. Even the recurrence of the date of this letter, the anniversary of the most unfortunate day of my past existence,<sup>1</sup> but which cannot poison my future while I retain the resource of your friendship, and of my own faculties, will henceforth have a more agreeable recollection for both, inasmuch as it will remind us of this my attempt to thank you for an indefatigable regard, such as few men have experienced, and no one could experience without thinking better of his species and of himself

It has been our fortune to traverse together, at various periods, the countries of chivalry, history, and fable—Spain, Greece, Asia Minor, and Italy, and what Athens and Constantinople were to us a few years ago, Venice and Rome have been more recently. The poem also, or the pilgrim, or both, have accompanied me from first to last, and perhaps it may be a pardonable vanity which induces me to reflect with complacency on a composition which in some degree connects me with the spot where it was produced, and the objects it would fain describe, and however unworthy it may be deemed of those magical and memorable abodes, however short it may fall of our distant conceptions and immediate impressions, yet as a mark of respect for what is venerable, and of feeling for what is glorious, it has been to me a source of pleasure in the production, and I part with it with a kind of regret, which I hardly suspected that events could have left me for imaginary objects

1 [His marriage Compare the epigram, "On my Wedding-Day," sent in a letter to Moore, January 2, 1820—

"Here's a happy new year '—but with reason

I beg you'll permit me to say—

Wish me *many* returns of the *season*,

But as *few* as you please of the *day*"]

With regard to the conduct of the last canto there will be found less of the pilgrim than in any of the preceding, and that little slightly if at all separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive like the Chinese in Goldsmith's *Citizen of the World*,<sup>1</sup> whom nobody would believe to be a Chinese it was in vain that I asserted and imagined that I had drawn a distinction between the author and the pilgrim and the very anxiety to preserve this difference and disappointment at finding it unavailing so far crushed my efforts in the composition, that I determined to abandon it altogether—and have done so. The opinions which have been or may be formed on that subject are *now* a matter of indifference the work is to depend on itself and not on the writer and the author who has no resources in his own mind beyond the reputation transient or permanent which is to arise from his literary efforts deserves the fate of authors.

In the course of the following canto it was my intention, either in the text or in the notes to have touched upon the present state of Italian literature and perhaps of manners. But the text within the limits I proposed, I soon found hardly sufficient for the labyrinth of external objects and the consequent reflections and for the whole of the notes, excepting a few of the shortest I am indebted to yourself and these were necessarily limited to the elucidation of the text.

It is also a delicate and no very grateful task to dissert upon the literature and manners of a nation so dissimilar and requires an attention and impartiality which would induce us—though perhaps no inattentive observers nor ignorant of the language or customs of the people amongst

1 [Some fancy me no Chinese, because I am formed more like a man than a monster and others wonder to find one born five thousand miles from England endued with common sense. He must be some Englishman in disguise.—*The Citizen of the World or a Series of Letters from a Chinese Philosopher at London to his Friends in the Last* 176 Letter xxxiii.]

2 [*Vide ante* Introduction to Canto IV, p. 315.]

whom we have recently abode—to distrust, or at least defer our judgment, and more narrowly examine our information. The state of literary, as well as political party, appears to run, or to *have* run, so high, that for a stranger to steer impartially between them is next to impossible. It may be enough, then, at least for my purpose, to quote from their own beautiful language—"Mi pare che in un paese tutto poetico, che vanta la lingua la piu nobile ed insieme la piu dolce, tutte tutte le vie diverse si possono tentare, e che sinche la patria di Alfieri e di Monti non ha perduto l'antico valore, in tutte essa dovrebbe essere la prima." Italy has great names still—Canova,<sup>1</sup> Monti, Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albizzi, Mezzofanti, Mai, Mustoxidi, Aglietti, and Vacca, will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres, and in some the very highest—Europe—the World—has but one Canova.

It has been somewhere said by Alfieri, that "La pianta uomo nasce piu robusta in Italia che in qualunque altra terra—e che gli stessi atroci delitti che vi si commettono ne

<sup>1</sup> [Antonio Canova, sculptor, 1757-1822, Vincenzo Monti, 1754-1828, Ugo Foscolo, 1776-1827 (see *Life*, p. 456, etc.), Ippolito Pindemonte, 1753-1828 (see Letter to Murray, June 4, 1817), poets, Ennius Quirinus Visconti, 1751-1818, the valuer of the Elgin marbles, archaeologist, Giacomo Morelli, 1745-1819, bibliographer and scholar (the architect Cosimo Morelli, born 1732, died in 1812), Leopoldo Conte de Cicognara, 1767-1834, archaeologist, the Contessa Albizzi, 1769?-1836, authoress of *Ritratti di Uomini Illustri* (see *Life*, pp. 331, 413, etc.), Giuseppe Mezzofanti, 1774-1849, linguist, Angelo Mai (cardinal), 1782-1854, philologist, Andreas Moustoxides, 1787-1860, a Greek archaeologist, who wrote in Italian, Francesco Aglietti (see *Life*, p. 378, etc.), 1757-1836, Andrea Vacca Berlinghieri, 1772-1826 (see *Life*, p. 339).

For biographical essays on Monti, Foscolo, and Pindemonte, see "Essay on the Present Literature of Italy" (Hobhouse's *Historical Illustrations of the Fourth Canto of Childe Harold*, 1818, pp. 347, sq.) See, too, *Italian Literature*, by R. Garnett, C.B., LL.D., 1898, pp. 333-337, 337-341, 341-342.]

sono una prova." Without subscribing to the latter part of his proposition a dangerous doctrine the truth of which may be disputed on better grounds namely that the Italians are in no respect more ferocious than their neighbours that man must be wilfully blind or ignorantly heedless who is not struck with the extraordinary capacity of this people or if such a word be admissible their *capabilities*<sup>1</sup> the facility of their acquisitions the rapidity of their conceptions the fire of their genius their sense of beauty and amidst all the disadvantages of repeated revolutions the desolation of battles and the despair of ages their still unquenched longing after immortality" —the immortality of independence And when we ourselves in riding round the walls of Rome heard the simple lament of the labourers chorus

Roma ! Roma ! Roma ! Roma non è più come era prima<sup>2</sup> it was difficult not to contrast this melancholy dirge with the bacchanal roar of the songs of exultation still yelled from the London taverns over the carnage of Mont St Jean<sup>3</sup> and the betrayal of Genoa of Italy of France and of the world

1 [Shelley (notes M Darmesteter) in his preface to the *Prometheus Unbound* emploie le mot sans demander pardon" The mass of capabilities remains at every period materially the same the circumstances which awaken it to action perpetually change Capability in the sense of undeveloped faculty or property a condition physical or otherwise capable of being converted or turned to use (*N Eng Dict*) appertains rather to material objects To apply the term figuratively to the forces inherent in national character savoured of a literary indecorum Hence the apology]

2 [Addison *Cato* act v sc 1 line 3—

'It must be so—*Plato* thou reason'st well—  
Else whence this pleasing hope this fond desire  
This longing after immortality ? ]

3 [Shelley chose this refrain as the motto to his unfinished lines addressed to his infant son—

My lost William thou in whom  
Some bright spirit lived— ]

4 [Scott commented severely on this opprobrious designation of the great and glorious victory of Waterloo in his critique on the Fourth Canto *Q R* No xxxvii April 1818]



by men whose conduct you yourself have exposed in a work  
worthy of the better days of our history <sup>1</sup> For me,—

“Non movero mai corda  
Ove la turba di sue ciance assorda ”

What Italy has gained by the late transfer of nations, it  
were useless for Englishmen to enquire, till it becomes ascer-  
tained that England has acquired something more than a  
permanent army and a suspended Habeas Corpus,<sup>2</sup> it is  
enough for them to look at home For what they have done  
abroad, and especially in the South, “Verily they *will* have  
their reward,” and at no very distant period

Wishing you, my dear Hobhouse, a safe and agreeable  
return to that country whose real welfare can be dearer to  
none than to yourself, I dedicate to you this poem in its  
completed state, and repeat once more how truly I am  
ever

Your obliged  
And affectionate friend,  
BYRON

<sup>1</sup> [*The substance of some letters written by an Englishman  
resident in Paris during the last Reign of the Emperor  
Napoleon 1816 2 vols*]

<sup>2</sup> [In 1817]





## CANTO THE FOURTH<sup>1</sup>

### I

I STOOD in Venice on the ' Bridge of Sighs      2 "   
 A Palace and a prison on each hand   
 I saw from out the wave her structures rise   
 As from the stroke of the Enchanter's wand      3

1      [Venice and La Mira on the Brenta

Copied August 1817

Begun, June '6      Finished July 9th MS MS]

2 [Byron sent the first stanza to Murray July 1 1817  
 ' the shaft of the column as a specimen Gifford Frere and  
 many more to whom Murray ventured to show it ex-  
 pressed their approval (*Memoir of John Murray* i 385)

The Bridge of Sighs "he explains (i.e. *Ponte de Sospiri*)  
 'is that which divides or rather joins the palace of the  
 Doge to the prison of the state' Compare *The Two*  
*Foscari*, act iv sc 1—

" In Venice 'but s' a traitor  
 But me no 'buts unless you would pass o'er  
 The Bridge which few repass

This however is an anachronism The Bridge of Sighs  
 was built by Antonio da Ponte in 1597 more than a century  
 after the death of Francesco Foscari It is says Mr  
 Ruskin, "a work of no merit and of a late period owing  
 the interest it possesses chiefly to its pretty name and to  
 the ignorant sentimentalism of Byron (*Stones of Venice*  
 18,3 ii 304 iii 359)]

3 [Compare *Mysteries of Udolpho* by Mrs Ann Rad-  
 cliffe 1794 ii 35 36—

Its terraces crowned with airy yet majestic fabrics

A thousand Years their cloudy wings expand  
 Around me, and a dying Glory smiles  
 O'er the far times, when many a subject land  
 Looked to the wing'd Lion's marble piles,  
 Where Venice sate in state, throned on her hundred  
 isles !<sup>1</sup>

## II

She looks a sea Cybele,<sup>1</sup> fresh from Ocean,  
 Rising with her tiara of proud towers  
 At airy distance, with majestic motion,  
 A Ruler of the waters and their powers

1 *throned on her Seventy Isles* —[*MS M altern reading, D*] appeared as if they had been called up from the Ocean by the wand of an enchanter"]

1 Sabellicus, describing the appearance of Venice, has made use of the above image, which would not be poetical were it not true — "Quo fit ut qui supernè [ex specula aliqua eminentiore] urbem contempletur, turritam telluris imaginem medio Oceano figuratam se putet inspicere" [*De Venetæ Urbis situ Narratio*, lib 1 *Ital Ill Script*, 1600, p 4 Marcus Antonius Coccius Sabellicus (1436-1506) wrote, *inter alia*, a *History of Venice*, published in folio in 1487, and *Rhapsodiæ Historiarum Eneades, a condito mundo, usque ad A C 1504* His description of Venice (*vide supra*) was published after his death in 1527 Hofmann does not give him a good character "Obiit A C 1506, turpi morbo confectus, ætat 70, relicto filio notho" But his *Αυτοεπίτάφιον* implies that he was satisfied with himself

"Quem non res hominum, non omnis ceperat ætas,  
 Scribentem capit hæc Coccion urna brevis"

*Lexicon Universale*, art "Marcus," etc

Cybele (sometimes written Cybelle and Cybèle), the "mother of the Goddesses," was represented as wearing a mural crown — "coronamque turritam gestare dicitur" (Albricus Phil, *De Imag Deor*, xii) Venice with her tiara of proud towers is the earth-goddess Cybele, having "suffered a sea-change"]

And such she was,—her daughters had their dowers  
 From spoils of nations and the exhaustless East <sup>1</sup>  
 Poured in her lap all gems in sparkling showers <sup>2</sup>  
 In purple was she robed <sup>3</sup> and of her feast  
 Monarchs partook and deemed their dignity increased <sup>4</sup>.

## III

In Venice Tasso's echoes are no more <sup>5</sup>  
 And silent rows the songless Gondolier, <sup>6</sup>  
 Her palaces are crumbling to the shore,  
 And Music meets not always now the ear

<sup>1</sup> *From spoils of many nations and the East —*

[MS *MS D erased*]

<sup>11</sup> *Monarchs sat down — — [D erased]*

<sup>1</sup> [<sup>1</sup> Gems wrought into drinking vessels among which the least precious were framed of turquoise jasper, or amethyst unnumbered jacinths emeralds sapphires chrysolites and topazes and lastly those matchless ear buncles which placed on the High Altar of St. Mark's blazed with intrinsic light and scattered darkness by their own beams —these are but a sample of the treasures which accrued to Venice (Villebardouin lib iii p 19) (See *Sketches from Venetian History* 1831, i 161)]

<sup>2</sup> [After the fall of Constantinople in 104, the illustrious Dandolo was permitted to tinge his buskins in the purple hue distinctive of the Imperial Family to claim exemption from all feudal service to the Emperor, and to annex to the title of Doge of Venice the proud style of Despot of Romania and Lord of One fourth and One eighth of the Roman Empire (*ibid* 1831, i 167)]

<sup>3</sup> [The gondoliers (see Hobhouse's note 11) used to sing alternate stanzas of the *Gerusalemme Liberata* capping each other like the shepherds in the *Bucolics*. The rival reciters were sometimes attached to the same gondola but often the response came from a passing gondolier a stranger to the singer who challenged the contest. Rogers in his

Those days are gone but Beauty still is here.  
 States fall Arts fade—but Nature doth not die,  
 Nor yet forget how Venice once was dear,  
 The pleasant place of all festivity,<sup>1</sup>  
 The Revel of the earth—the Masque of Italy !

## IV

But unto us she hath a spell beyond  
 Her name in story, and her long array  
 Of mighty shadows, whose dim forms despond  
 Above the Dogeless city's vanished sway ,

<sup>1</sup> *The pleasure place of all festivity* —[MS M]

*Italy*, laments the silence which greeted the swan-song of  
 his own gondolier—

" He sung,  
 As in the time when Venice was Herself,  
 Of Tancred and Erminia On our oars  
 We rested , and the verse was verse divine !  
 We could not err—Perhaps he was the last—  
 For none took up the strain, none answer'd him ,  
 And, when he ceased, he left upon my ear  
 A something like the dying voice of Venice !"

*The Gondola* (*Poems*, 1852, 11 79).

Compare, too, Goethe's "Letters from Italy," October 6, 1786 "This evening I bespoke the celebrated *song* of the mariners, who chaunt Tasso and Ariosto to melodies of their own This must actually be ordered, as it is not to be heard as a thing of course, but rather belongs to the half-forgotten traditions of former times I entered a gondola by moonlight, with one *singer* before and the other behind me They *sing* their *song*, taking up the verses alternately

"Sitting on the shore of an island, on the bank of a canal, or on the side of a boat, a gondolier will sing away with a loud penetrating voice the multitude admire force above everything—anxious only to be heard as far as possible Over the silent mirror it travels far"—*Travels in Italy*, 1883, p 73 ]

Ours is a trophy which will not decay  
 With the Rialto <sup>1</sup> Shylock and the Moor  
 And Pierre <sup>2</sup> can not be swept or worn away—  
 The keystones of the Arch <sup>1</sup> though all were o'er  
 For us repeople'd were the solitary shore

1 [The Rialto or Rivo alto ' the middle group of islands between the shore and the mainland on the left of the Grand Canal was the site of the original city and till the sixteenth century its formal and legal designation. The Exchange or Banco Giro was held in the piazza opposite the church of San Giacomo which stands at the head of the canal to the north of the Ponto di Rialto. It was on the Rialto that Antonio rated Shylock about his 'usances.

'What news on the Rialto?' asks Solanio (*Merchant of Venice* act i sc 3 line 102 act iii sc 1 line 1). Byron uses the word symbolically for Venetian commerce.]

2 [Pierre is the hero of Otway's *Venice Preserved*. Shylock and the Moor stand where they did but what of Pierre? If the name of Otway—master of the tragic art—and the title of his masterpiece—*Venice Preserved* or *The Plot Discovered* (first played 1682)—are not wholly forgotten Pierre and Monimia and Belvidera have 'decayed' and are memorable chiefly as favourite characters of great actors and actresses. Genest notes twenty revivals of the *Venice Preserved* which was played as late as October 27 1837 when Macready played Pierre and Phelps Jaffier. 'No play that I know says Hartley Coleridge (*Essays* 1851 ii 56) gains so much by acting as *Venice Preserved*. Miss O'Neill I well remember made me weep with Belvidera but she would have done the same had she spoken in an unknown tongue. Byron who professed to be a 'great admirer of Otway' in a letter to Hodgson August 2 1811 (*Letters* 1898 i 559 note 1) alludes to some lines from *Venice Preserved* (act ii sc 3) which seem to have taken his fancy. Two lines spoken by Belvidera (act ii) if less humorous are more poetical—

"Oh the day

Too soon will break and wake us to our sorrow  
 Come come to bed and bid thy cares Good night!" ]



## V.

The Beings of the Mind are not of clay  
 Essentially immortal, they create  
 And multiply in us a brighter ray  
 And more beloved existence <sup>1</sup> that which Fate  
 Prohibits to dull life in this our state <sup>1</sup>  
 Of mortal bondage, by these Spirits supplied,  
 First exiles, then replaces what we hate,  
 Watering the heart whose early flowers have died,  
 And with a fresher growth replenishing the void

## VI

Such is the refuge of our youth and age  
 The first from Hope, the last from Vacancy, <sup>2</sup>

<sup>1</sup> *Denies to the dull trick of life* —[MS erased]

I [Compare *The Dream*, 1 —

“The mind can make  
 Substance, and people planets of its own  
 With beings brighter than have been, and give  
 A breath to forms which can outlive all flesh”

The ideal personages of the poet's creations have the promise of immortality. The ideal forms which people his imagination transfigure and supplant the dull and grievous realities of his mortal being and circumstance, but there are “things” more radiant, more enchanting still, the “strong realities” of the heart and soul—hope, love, joy. But they pass! We wake, and lo! it was a dream.]

<sup>2</sup> [“In youth I wrote because my mind was full,  
 And now because I feel it growing dull”

*Don Juan*, Canto XIV stanza 1

In youth the poet takes refuge, in the ideal world, from the crowd and pressure of blissful possibilities, and in age, when hope is beyond hope, he peoples the solitude with beings of the mind.]

And this wan feeling peoples many a page—<sup>1</sup>  
 And may be that which grows beneath mine eye<sup>2</sup>  
 Yet there are things whose strong reality  
 Outshines our fairy land, in shape and hues<sup>3</sup>  
 More beautiful than our fantastic sky  
 And the strange constellations which the Muse  
 O'er her wild universe is skilful to diffuse

## VII

I saw or dreamed of such—but let them go,—  
 They came like Truth—and disappeared like dreams  
 And whatsoever they were—are now but so  
 I could replace them if I would, still teems  
 My mind with many a form which aptly seems  
 Such as I sought for and at moments found  
 Let these too go—for waking Reason deems  
 Such overweening phantasies unsound  
 And other voices speak and other sights surround

## VIII

I've taught me other tongues—and in strange eyes  
 Have made me not a stranger to the mind  
 Which is itself no changes bring surprise  
 Nor is it harsh to make nor hard to find

<sup>1</sup> *And this worn feels ig——* —[Editions 1816-1891]

<sup>2</sup> *And may be that which {springs  
spreads}* —— —[MS M]

<sup>3</sup> *Outshines our Fairy-lands—things in shape and hue* —[MS M]

A country with—aye, or without mankind ,  
 Yet was I born where men are proud to be,  
 Not without cause , and should I leave behind <sup>i</sup>  
 The inviolate Island of the sage and free,  
 And seek me out a home by a remoter sea,"

## 1\

Perhaps I loved it well , and should I lay  
 My ashes in a soil which is not mine,  
 My Spirit shall resume it if we may "i  
 Unbodied choose a sanctuary <sup>1</sup> I twine  
 My hopes of being remembered in my line  
 With my land's language if too fond and far  
 These aspirations in their scope incline,  
 If my Fame should be, as my fortunes are,  
 Of hasty growth and blight, and dull Oblivion bar

<sup>1</sup> *and though I leave behind* —[MS M]

<sup>11</sup> *And make myself a home beside a softer sea* —[MS erased]

<sup>111</sup> *to pine*  
*Albeit is not my nature, and I twine* —[MS M erased]

<sup>1</sup> [In another mood he wrote to Murray (June 7, 1819), "I trust they won't think of 'pickling, and bringing me home to Clod or Blunderbuss Hall' [see *The Rivals*, act v sc 3] I am sure my bones would not rest in an English grave, or my clay mix with the earth of that country." In this half-humorous outburst he deprecates, or pretends to deprecate, the fate which actually awaited his remains—burial in the family vault at Hucknall Torkard. There is, of course, no reference to a public funeral and a grave in Westminster Abbey. In the next stanza (x line 1) he assumes the possibility of his being excluded from the Temple of Fame, but there is, perhaps, a tacit reference to burial in the Abbey. If the thought, as is probable, occurred to him, he veils it in a metaphor.]



My name from out the temple where the dead  
 Are honoured by the Nations—let it be—  
 And light the Laurels on a loftier head !  
 And be the Spartan's epitaph on me—  
 ' Sparta hath many a worthier son than he <sup>1</sup>  
 Meantime I seek no sympathies, nor need—  
 The thorns which I have reaped are of the tree  
 I planted—they have torn me,—and I bleed  
 I should have known what fruit would spring from such  
 a seed



The spouseless Adriatic mourns her Lord <sup>1</sup>  
 And annual marriage now no more renewed—  
 The Bucentaur lies rotting unrestored,  
 Neglected garment of her widowhood !

1 *The widowed Adriatic mourns her Doge*—[MS *W* erased]

1 The answer of the mother of Brasidas the Lacedæmonian general, to the strangers who praised the memory of her son

[*Βρ σίδας γὰρ ἦν μὲν ἀνὴρ αὐθὺς πολλὰ ἰδὲ ἐκείνου κρείσσοις ἐν τῇ Σπάρτῃ* Plutarchi *Moralia Apophthegmata Laconica* (Tauchnitz 180) n 127]

2 [The Bucentaur the state barge in which on Ascension Day the Doge of Venice used to wed the Adriatic by dropping a ring into it was broken up and rifled by the French in 1797 (*note* by Rev. E. C. Owen *Childe Harold*, 1897 p 197)]

Compare Goethe's 'Letters from Italy' October 5 1786  
 To give a notion of the Bucentaur in one word I should say that it is a state galley. The older one of which we still have drawings justified this appellation still more than

St. Mark yet sees his Lion<sup>1</sup> where he stood<sup>2</sup>  
 Stand, but in mockery of his withered power,  
 Over the proud Place where an Emperor sued,<sup>1 2</sup>  
 And monarchs gazed and envied in the hour  
 When Venice was a Queen with an unequalled dower

<sup>1</sup> *Even on the pillar* —[MS M, D erased.]

the present one, which, by its splendour, makes us forget the original . .

"The vessel is all ornament, we ought to say, it is overladen with ornament, it is altogether one piece of gilt carving, for no other use. This state-galley is a good index to show what the Venetians were, and what they considered themselves."—*Travels in Italy*, 1883, p 68

Compare, too, Wordsworth's sonnet "On the Extinction of the Venetian Republic"—

"She was a maiden City, bright and free,  
 No guile seduced, no force could violate;  
 And when she took unto herself a Mate,  
 She must espouse the everlasting Sea"

*Works*, 1888, p 180 ]

<sup>1</sup> [For "Lion," see Hobhouse's note iii. The "Horses of St Mark" (*vide post*, stanza viii line 1), which, according to history or legend, Augustus "conveyed" from Alexandria to Rome, Constantine from Rome to Constantinople, Dandolo, in 1204, from Constantinople to Venice, Napoleon, in 1797, from Venice to Paris, and which were restored to the Venetians by the Austrians in 1815, were at one time supposed to belong to the school of Lysippus. Haydon, who published, in 1817, a curious etching of "The Elgin Horse's Head," placed side by side with the "Head of one of the Horses now at Venice," subscribes the following critical note: "It is astonishing that the great principles of nature should have been so nearly lost in the time between Phidias and Lysippus. Compare these two heads. The Elgin head is all truth, the other all manner." Hobhouse pronounces the "Horses" to be "irrevocably Chian," but modern archaeologists regard both "school" and exact period as uncertain.]

<sup>2</sup> [According to Milman (*Hist of Lat Christianity*, v. 144), the humiliation of Barbarossa at the Church of St Mark took place on Tuesday, July 24, 1177. *À propos* of the return of the Pope and Emperor to the ducal palace, he quotes "a curious passage from a newly recovered poem,

## XII

The Suabian sued and now the Austrian reigns—<sup>4 H</sup>

An Emperor tramples where an Emperor knelt

Kingdoms are shrunk to provinces and chains

Clank over sceptred cities, Nations melt

From Powers high pinnacle when they have felt

The sunshine for a while and downward go

Like Iauwine loosened from the mountain's belt

Oh for one hour of blind old Dandolo!<sup>1 15</sup>

The octogenarian chief, Byzantium's conquering foe

1 — who quelled the imperial foe —[MS M erased]

— empire's all conquering foe —[MS M]

by Godfrey of Viterbo an attendant on the Emperor So great was the press in the market that the aged Pope was thrown down—

Jam Papa perisset in arto

Cæsar ibi vetulum ni relevasset eum

"This he remarks 'is an odd contrast of real life with romance ]

1 [ Oh for one hour of Dundee ' was the exclamation of  
November  
series chap  
worth makes

the words his own in the sonnet In the Pass of Killicranky (an Invasion being expected October 1803) (*Works* 1888 p 51)—

O for a single hour of that Dundee

Who on that day the word of onset gave!

And Coleridge in a letter to Wordsworth (February 8 1804) thinking perhaps less of the chieftain than the sonnet exclaims Oh for one hour of Dundee! How often shall I sigh 'Oh for one hour of *The Recluse*' —an aspiration which Byron would have worded differently]

[Compare *Marino Faliero* act iv sc 2 lines 157 158—

Doge Dandolo survived to ninety summers

To vanquish empires and refuse their crown

The vessels that bore the bishops of Soissons and

## XIII

Before St Mark still glow his Steeds of brass  
 Their gilded collars glittering in the sun  
 But is not Doria's menace<sup>1</sup> come to pass? " "  
 Are they not bridled? Venice, lost and won,  
 Her thirteen hundred years of freedom done,  
 Sinks, like a sea-weed unto whence she rose " "<sup>2</sup>

<sup>1</sup> into whence she rose. —[Editions 1818-1891]

Troyes, the *Paradise* and the *Pilgrim*, were the first which grappled with the Towers of Constantinople [April, 1204]

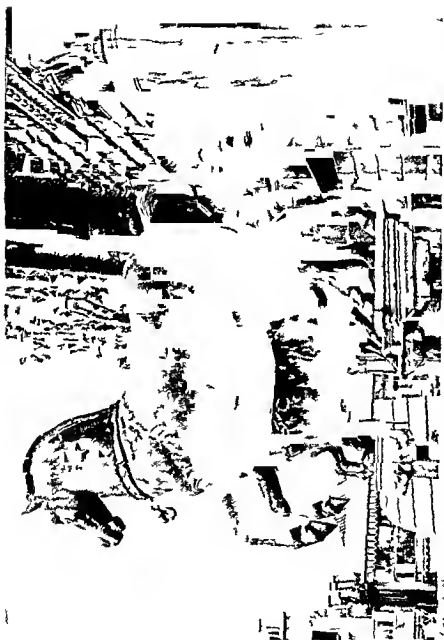
The bishops of Soissons and of Troyes would have placed the blind old Doge Dandolo on the imperial throne, his election was opposed by the Venetians. But probably the wise patriotism of Dandolo himself, and his knowledge of the Venetian mind, would make him acquiesce in the loss of an honour so dangerous to his country. Venice might have sunk to an outpost, as it were, of the Eastern Empire —Milman's *Hist of Lat Christianity*, v 350, 353, 354]

<sup>1</sup> [Hobhouse's version (see *Hist Notes*, No 11) of the war of Chioggia is not borne out by modern research. For example, the long speech which Chinazzo attributes to the Genoese admiral, Pietro Doria, is probably mythical. The actual menace of the "bitting and bridling the horses of St Mark" is assigned by other historians to Francesco Carrara. Doria was not killed by a stone bullet from the cannon named The Trevisara, but by the fall of the Campanile in Chioggia, which had been struck by the bullet (*Venice, an Historical Sketch of the Republic*, by Horatio F Brown, 1893, pp 225-234)]

<sup>2</sup> [Compare the opening lines of Byron's *Ode on Venice*—

" Oh Venice ! Venice ! when thy marble walls  
 Are level with the waters, there shall be  
 A cry of nations o'er thy sunken halls,  
 A loud lament along the sweeping sea ! "

Shelley, too, in his *Lines written among the Euganean Hills*, bewailed the approaching doom of the " sea-girt city " But threatened cities, like threatened men, live long, and







Better be whelmed beneath the waves and shun  
 Even in Destruction's depth, her foreign foes,<sup>1</sup>  
 From whom Submission wrings an infamous repose

## XIV

In youth She was all glory,—a new Tyre —  
 Her very by word sprung from Victory,  
 The "Planter of the Lion,"<sup>1</sup> which through fire  
 And blood she bore o'er subject Earth and Sea,

1 *E'en in Destruction's heart* — — [MS M]

since its annexation to Italy in 1866 a revival of trade and the re-establishment of the arsenal have brought back a certain measure of prosperity]

1 That is the Lion of St Mark the standard of the republic which is the origin of the word Pantaloon—Piantaleone Pantaleon Pantaloon

[The Venetians were nicknamed Pantaloni Byron who seems to have relied on the authority of a Venetian glossary assumes that the "by word" may be traced to the patriotism

*Gloss* translated by J Addington Symonds 1890 Introd part II p 44) and that in consequence of this spread eaglesism the Venetians were held up to scorn by their neighbours as "planters of the lion"—a reproach which conveyed a tribute to their prowess. A more probable explanation is that the "by word" with its cognates "Pantaleone" the typical masque of Italian comedy—progenitor of our "Pantaloon" and pantaloni pantaloons the typical Venetian costume—derive their origin from the baptismal name Pantaleone frequently given to Venetian children in honour of St Pantaleon of Nicomedia physician and martyr whose cult was much in vogue in Northern Italy and especially in Venice where his relics which "coruscated with miracles" were the object of peculiar veneration

St Pantaleon was known to the Greek Church as Παντ λεήμων that is the "all pitiful" and in Latin his name is spelled *Pantaleymon* and *Pantaleemon*. Hagiologists seem to have been puzzled but the compiler of the *Acta Sanctorum*

Though making many slaves, Herself still free,  
 And Europe's bulwark 'gainst the Ottomite,<sup>1</sup>  
 Witness Troy's rival, Candia!<sup>2</sup> Vouch it, ye  
 Immortal waves that saw Lepanto's fight!<sup>3</sup>  
 For ye are names no Time nor Tyranny can blight

## XV.

Statues of glass—all shivered—the long file  
 Of her dead Doges are declined to dust,  
 But where they dwelt, the vast and sumptuous pile  
 Bespeaks the pageant of their splendid trust;  
 Their sceptre broken, and their sword in rust,  
 Have yielded to the stranger empty halls,

for July 27, St Pantaleon's Day in the Roman calendar (xxviii 397-426), gives the preference to Pantaleon, and explains that he was hailed as Pantaleemon by a divine voice at the hour of his martyrdom, which proclaimed "cum non amplius esse vocandum Pantaleonem, sed Pantaleemonein"

The accompanying woodcut is the reproduction of the frontispiece of a black-letter tract, composed by Augustinus de Cremâ, in honour of the "translation" of one of the sainted martyr's arms to Crema, in Lombardy. It was printed at Cremona, in 1493.]

1 Shakespeare is my authority for the word "Ottomite" for Ottoman. "Which Heaven hath forbid the Ottomites" (see *Othello*, act ii sc 3, line 161) —[MS D]

2 ["On 29th September (1669) Candia, and the island of Candia, passed away from Venice, after a defence which had lasted twenty-five years, and was unmatched for bravery in the annals of the Republic"—*Venice, an Historical Sketch*, by Horatio F. Brown, 1893, p. 378]

3 ["The battle of Lepanto [October 7, 1571] lasted five hours. The losses are estimated at 8000 Christians and 30,000 Turks. The chief glory of the victory rests with Sebastian Veniero and the Venetians"—*Venice, etc.*, 1893, p. 368]

# S. PAN TALEON





Thin streets and foreign aspects such as must  
 Too oft remind her who and what enthrals<sup>7</sup> <sup>6</sup>  
 Have flung a desolate cloud o'er Venice lovely walls

## XVI

When Athens armies fell at Syracuse  
 And fettered thousands bore the yoke of war  
 Redemption rose up in the Attic Muse<sup>1</sup>  
 Her voice their only ransom from afar<sup>1</sup>  
 See<sup>1</sup> as they chant the tragic hymn the car  
 Of the o'er-mastered Victor stops—the reins  
 Fall from his hands—his idle scimitar  
 Starts from its belt—he rends his captive's chains  
 And bids him thank the Bard for Freedom and his  
 strains<sup>11</sup>

## XVII

Thus Venice<sup>1</sup> if no stronger claim were thine  
 Were all thy proud historic deeds forgot—

<sup>1</sup> And won her hopeless children from afar —[MS M D erased]

<sup>11</sup> And sends him ransoms to bless his poet's strains —[MS M]

or And sends him tribute to bless the poet for his strains —  
 [MS D erased]

<sup>1</sup> [The story is told in Plutarch's *Life of Nicias* cap. xxix (*Plut Vit Lipsiæ* 1813 v 154). The dramas of Euripides were so popular throughout all Sicily that those Athenian prisoners who knew portions of them won the affections of their masters. I cannot refrain from rustworthiness

—Grote's *History*

Thy choral memory of the Bard divine,  
 Thy love of Tasso, should have cut the knot<sup>1</sup>  
 Which ties thee to thy tyrants, and thy lot  
 Is shameful to the nations, most of all,  
 Albion<sup>1</sup> to thee<sup>1</sup> the Ocean queen should not  
 Abandon Ocean's children, in the fall  
 Of Venice think of thine, despite thy watery wall<sup>11</sup>

## XVIII

I loved her from my boyhood she to me  
 Was as a fairy city of the heart,  
 Rising like water-columns from the sea  
 Of Joy the sojourn, and of Wealth the mart  
 And Otway, Radcliffe, Schiller, Shakespeare's art,<sup>111</sup> 2  
 Had stamped her image in me, and even so,

<sup>1</sup> *Thy love of Tasso's verse should cut the knot* —[MS M]

<sup>11</sup> *for come it will and shall* —[MS M, D erased]

<sup>111</sup> *And Otway's—Radcliffe's—Schiller's—Shakespeare's art* —  
 [MS M, D]

<sup>1</sup> [By the Treaty of Paris, May 3, 1814, Lombardy and Venice, which since the battle of Austerlitz had formed part of the French kingdom of Naples, were once more handed over to Austria. Great Britain was represented by "a bungler even in its disgusting trade" (*Don Juan*, Dedication, stanza xiv), Lord Castlereagh.]

<sup>2</sup> Venice Preserved, Mysteries of Udolpho, The Ghost-Seer, or Armenian, The Merchant of Venice, Othello

[For *Venice Preserved*, *vide ante*, stanza iv line 7, *note*. To the *Mysteries of Udolpho* Byron was indebted for more than one suggestion, *vide ante*, stanza i line 14, *note*, and *Mysteries*, *etc*, London, 1794, 2 39 "The air bore no sounds but those of sweetness echoing along each margin of the canal and from gondolas on its surface, while groups of masks were seen dancing on the moonlit terraces, and seemed almost to realize the romance of fairy-land" The scene of Schiller's

Although I found her thus we did not part,<sup>1</sup>  
 Perchance even dearer in her day of woe  
 Than when she was a boast & marvel and a show

## XIX

I can repeople with the past—and of  
 The present there is still for eye and thought  
 And meditation chastened down, enough  
 And more it may be than I hoped or sought,  
 And of the happiest moments which were wrought  
 Within the web of my existence, some  
 From thee, fair Venice!<sup>2</sup> have their colours caught  
 Here are some feelings Time can not benumb,<sup>3</sup>  
 Nor Torture shake or mine would now be cold and  
 dumb

<sup>1</sup> *Thou h I ha e found her thus we will not part* —[MS A] ]

<sup>2</sup> *The Past at least is mine—what'er may come*

*But when the heart is full the lips must needs be dumb —*

[MS W erased]

*— or else mine now were cold and dumb —*[MS W]

*Der Geisterseher* (*Werke* 1819 v 97 sq) is laid at Venice

This [the Doge's palace] was the thing that most struck my imagination in Venice—more than the Rialto which I visited for the sake of Shylock and more, too than Schiller's *Armenian* a novel which took a great hold of me when a boy. It is also called the *Ghost Seer* and I never walked down St Mark's by moonlight without thinking of it and at nine o'clock he died! [I or allusion to the same incident see Rogers's *Italy* (*Poems* 1857 ii 73)] But I hate things *all fiction* and therefore the *Merchant* and *Othello* have no great associations for me but *Pierre* has<sup>4</sup>—Letter to Murray Venice April 2 1817 (For an earlier reference to the *Ghost seer* see *Oscar of Alva Poetical Works*, 1898 i 131 note))

<sup>4</sup> [Shelley in his *Lines written among the Euganean Hills*,



## XX

But from their nature will the Tannen<sup>1</sup> grow<sup>1</sup>  
 Loftiest on loftiest and least sheltered rocks,  
 Rooted in barrenness, where nought below  
 Of soil supports them 'gainst the Alpine shocks  
 Of eddying storms, yet springs the trunk, and mocks  
 The howling tempest, till its height and frame  
 Are worthy of the mountains from whose blocks  
 Of bleak, gray granite into life it came,"  
 And grew a giant tree, the Mind may grow the same.

<sup>1</sup> *But these are minds which as the Tannen grow* —[MS erased]

<sup>11</sup> *Of shrubless granite* —[MS M erased]

allows to Venice one lingering glory "one remembrance more sublime"—

"That a tempest-cleaving swan  
 Of the songs of Albion,  
 Driven from his ancestral streams  
 By the might of evil dreams,  
 Found a nest in thee, and Ocean  
 Welcomed him with such emotion,  
 That its joy grew his, and sprung  
 From his lips like music flung  
 O'er a mighty thunder-fit,  
 Chastening terror"]

<sup>1</sup> *Tannen* is the plural of *tanne*, a species of fir peculiar to the Alps, which only thrives in very rocky parts, where scarcely soil sufficient for its nourishment can be found. On these spots it grows to a greater height than any other mountain tree.

[Byron did not "know German" (Letter to Murray, June 7, 1820), and he may, as Mr Tozer suggests, have supposed that the word "tannen" denoted not "fir trees" generally, but a particular kind of fir tree. He refers, no doubt, to the Ebel-tanne (*Abies pectinata*), which is not a native of this country, but grows at a great height on the Swiss Alps and throughout the mountainous region of Central Europe.]

## XXI

Existence may be borne, and the deep root  
 Of life and sufferance make its firm abode  
 In bare and desolated bosoms mute<sup>1</sup>  
 The camel labours with the heaviest load,  
 And the wolf dies in silence—not bestowed  
 In vain should such example be, if they,  
 Things of ignoble or of savage mood  
 Endure and shrink not we of nobler clay  
 May temper it to bear—it is but for a day

## XXII

All suffering doth destroy or is destroyed<sup>1</sup>  
 Even by the sufferer—and in each event  
 Ends—Some with hope replenished and rebuoyed  
 Return to whence they came—with like intent

<sup>1</sup> *In rocks and unsocial, forlorn places — — [MS V erased]*

<sup>1</sup> [Cicero *De Finibus* II] LXIX controverts the maxim of Epicurus, that a great sorrow is necessarily of short duration a prolonged sorrow necessarily light Quod autem magnum dolorem brevem longinquum levem esse dicitis id non intelligo quale sit video enim et magnos et eosdem bene longinquos dolores But the sentiment is adopted by Montaigne (I xiv) ed 1580 p 66 Tu ne la sentiras guiere long temps si tu la sens trop elle mettra fin à soy ou à toy l'un et l'autre revient à un ( Si tu ne l'a portes elle te portera *note* ) And again by Sir Thomas Brown Sense endureth no extremities and sorrows destroy us or themselves (see Darmesteter *Childe Harold* 1882, p 193) Byron is not refining upon these conceits but is drawing upon his own experience Suffering which does not kill is subject to change and continueth not in one stay but it remains within call and returns in an hour when we are not aware ]

And weave their web again . some, bowed and bent,  
 Wax gray and ghastly, withering ere their time,  
 And perish with the reed on which they leant .  
 Some seek devotion    toil—war—good or crime,  
 According as their souls were formed to sink or climb.

## XXIII.

But ever and anon of griefs subdued

There comes a token like a Scorpion's sting,  
 Scarce seen, but with fresh bitterness imbued ,  
 And slight withal may be the things which bring  
 Back on the heart the weight which it would fling  
 Aside for ever    it may be a sound    <sup>1</sup>

A tone of music    summer's eve    or spring    <sup>1</sup>

A flower    the wind—the Ocean    which shall wound,  
 Striking the electric chain wherewith we are darkly  
                  bound ,

1. *A tone of music—eventide in spring*  
 or,            *twilight—eve in spring* —[*MS* *MS* erased ]

<sup>1</sup> [Compare Bishop Blougram's lament on the instability of unfaith—

“ Just when we are safest, there's a sunset-touch,  
 A fancy from a flower-bell, some one's death,  
 A chorus-ending from Euripides,—  
 And that's enough for fifty hopes and fears

To rap and knock and enter in our soul,  
 Take hands and dance there ”

Browning's *Poetical Works*, 1869, v 268 ]

## XXIV

And how and why we know not, nor can trace  
 Home to its cloud this lightning of the mind  
 But feel the shock renewed nor can efface  
 The blight and blackening which it leaves behind  
 Which out of things familiar, undesigned,  
 When least we deem of such, calls up to view  
 The Spectres whom no exorcism can bind —  
 The cold—the changed—perchance the dead, anew—  
 The mourned—the loved—the lost—too many<sup>1</sup> yet how  
 few<sup>11</sup>

## XXV

But my Soul wanders I demand it back  
 To meditate amongst decay and stand  
 A ruin amidst ruins, there to track  
 Fallen states and buried greatness o'er a land  
 Which *was* the mightiest in its old command,  
 And *is* the loveliest and must ever be  
 The master mould of Nature's heavenly hand,  
 Wherein were cast the heroic and the free —  
 The beautiful—the brave—the Lords of earth and  
 sea

1 [Compare Scott's *Lady of the Lake* I xxxiii lines 1,

'They come in dim procession led,  
 The cold the faithless and the dead']

## XXVI.

The Commonwealth of Kings the Men of Rome !  
 And even since, and now, fair Italy !  
 Thou art the Garden of the World, the Home  
 Of all Art yields, and Nature can decree,  
 Even in thy desert, what is like to thee ?  
 Thy very weeds are beautiful thy waste  
 More rich than other climes' fertility,  
 Thy wreck a glory and thy ruin graced  
 With an immaculate charm which cannot be defaced.

## XXVII

The Moon is up, and yet it is not night  
 Sunset divides the sky with her a sea  
 Of glory streams along the Alpine height  
 Of blue Friuli's mountains, <sup>1</sup> Heaven is free  
 From clouds, but of all colours seems to be,  
 Melted to one vast Iris of the West,  
 Where the Day joins the past Eternity,  
 While, on the other hand, meek Dian's crest  
 Floats through the azure air—an island of the blest ! <sup>2</sup>

1 ["Friuli's mountains" are the Julian Alps, which lie to the north of Trieste and north-east of Venice, "the hoar and aery Alps towards the north," which Julian and Count Maddalo (*vide post*, p. 349) saw from the Lido. But the Alpine height along which "a sea of glory" streamed—"the peak of the far Rhaetian hill" (stanza xxviii line 4)—must lie to the westward of Venice, in the track of the setting sun.]

2 The above description may seem fantastical or exaggerated to those who have never seen an Oriental or an

## XXVII

A single star is at her side, and reigns  
With her o'er half the lovely heaven but still  
Yon sunny Sea heaves brightly and remains  
Rolled o'er the peak of the far Rhaetian hill  
As Day and Night contending were until  
Nature reclaimed her order —gently flows  
The deep-dyed Brenta<sup>1</sup> where their hues instil  
The odorous purple of a new born rose  
Which streams upon her stream and glassed within it  
glows

Italian sky yet it is but a literal and hardly sufficient delineation of an August evening (the eighteenth) as contemplated in one of many rides along the banks of the Brenta near La Mira.

[Compare Shelley's *Julian and Maddalo* (*Poetical Works* 1895 i 343)—

How beautiful is sunset when the glow  
Of Heaven descends upon a land like thee  
Thou Paradise of exiles, Italy !

We stood  
Looking upon the evening and the flood  
Which lay between the city and the shore

P  
A  
T  
B

Was roofed with clouds of rich emblazonry  
Dark purple at the zenith which still grew  
Down the steep West into a wondrous hue  
Brighter than burning gold )

1 [The Brenta rises in Tyrol and flowing past Padua falls into the Lagoon at Fusina Mira or La Mira where Byron colonized in the summer of 1817 and again in 1819 is on the Brenta some six or seven miles inland from the Lagoon ]

## XXIX

Filled with the face of heaven, which, from afar,  
 Comes down upon the waters <sup>1</sup> all its hues,  
 From the rich sunset to the rising star,  
 Their magical variety diffuse  
 And now they change—a paler Shadow strews  
 Its mantle o'er the mountains, parting Day  
 Dies like the Dolphin, whom each pang imbues  
 With a new colour as it gasps away  
 The last still loveliest, till 'tis gone and all is gray

## XXX

There is a tomb in Arqua, reared in air,  
 Pillared in their sarcophagus, repose  
 The bones of Laura's lover here repair  
 Many familiar with his well-sung woes,  
 The Pilgrims of his Genius He arose  
 To raise a language, and his land reclaim  
 From the dull yoke of her barbaric foes  
 Watering the tree which bears his Lady's name <sup>1 2</sup>  
 With his melodious tears, he gave himself to Fame

1 [The Abbé de Sade, in his *Mémoires pour la vie de Pétrarque* (1767), affirmed, on the strength of documentary evidence, that the Laura of the sonnets, born de Noves, was the wife of his ancestor, Hugo de Sade, and the mother of a large family "Gibbon," says Hobhouse (*note viii*), "called the abbé's memoirs a 'labour of love' (see *Decline and Fall*, chap. lxx *note 1*), and followed him with confidence and delight," but the poet James Beattie (in a letter to the Duchess of Gordon, August 17, 1782) disregarded them as a "romance," and, more recently, "an ingenious Scotchman" [Alexander Fraser

## XXXI

They keep his dust in 'Arqua' where he died—\*

The mountain village where his latter days

Tytler (Lord Woodhouselee)] in *an Historical and Critical Essay on the Life and Character of Petrarch* (1810) had re-established the ancient prejudice in favour of Laura's virginity. Hobhouse appears but his note is somewhat ambiguous to adopt the view of the ingenious Scotchman. To pass to contemporary criticism Dr Garnett in his *History of Italian Literature* 1898 (pp 66-71) without attempting to settle the everlasting controversy regards the abbé's documentary evidence as for the most part worthless and relying on the internal evidence of the sonnets and the dialogue and on the facts of Petrarch's life as established by his correspondence (a complete series of Petrarch's letters was published by Giuseppe Fracassetti in 1859) inclines to the belief that it was the poet's status as a cleric and not a husband and family which proved a bar to his union with Laura. With regard however to one piece of documentary evidence" namely Laura de Sade's will Dr Garnett admits that if this were producible and on being produced proved genuine the coincidence of the date of the will April 3 1348 with a note in Petrarch's handwriting dated April 6 1348 which records the death of Laura would almost establish the truth of the abbé's theory in the teeth of all objections.]

I [ He who would seek, as I have done the last memorials of the life and death of Petrarch in that sequestered Euganean village [Arqua is about twelve miles south west of Padua] will still find them there. A modest house apparently of great antiquity passes for his last habitation. A chair in which he is said to have died is shown there. And if these details are uncertain there is no doubt that the sarcophagus of red marble supported on pillars in the churchyard of Arqua contains or once contained his mortal remains. Lord Byron and Mr Hobhouse visited the spot more than sixty years ago in a sceptical frame of mind for doubts bad at that time been thrown on the very existence of Laura and the varied details of the poet's life which are preserved with so much fidelity in his correspondence were almost forgotten. —*Petrarch* by H Reeve 1879 p 14. In a letter to Hoppner September 1., 1817 Byron says that he was moved to turn aside in a second visit to Arqua. Two years later, October, 1819 he in vain persuaded Moore to spare a



Went down the vale of years , and 'tis their pride  
 An honest pride—and let it be their praise,  
 To offer to the passing stranger's gaze  
 His mansion and his sepulchre both plain<sup>1</sup>  
 And venerably simple such as raise  
 A feeling more accordant with his strain  
 Than if a Pyramid formed his monumental fane<sup>2</sup>

## XX\II

And the soft quiet hamlet where he dwelt  
 Is one of that complexion which seems made  
 For those who their mortality<sup>1</sup> have felt,  
 And sought a refuge from their hopes decayed  
 In the deep umbrage of a green hill's shade,  
 Which shows a distant prospect far away  
 Of busy cities, now in vain displayed,  
 For they can lure no further , and the ray<sup>2</sup>  
 Of a bright Sun can make sufficient holiday,

<sup>1</sup> *His mansion and his monument* —[MS M, D erased]

<sup>11</sup> *formed his sepulchral fane* —[MS M]

day or two to go with me to Arquà I should like," he said, "to visit that tomb with you—a pair of poetical pilgrims—eh, Tom, what say you?" But "Tom" was for Rome and Lord John Russell, and ever afterwards bewailed the lost opportunity "with wonder and self-reproach" (*Life*, p 423, *Life*, by Karl Elze, 1872, p 235) ]

<sup>1</sup> [Compare Wordsworth's *Ode*, "Intimations of," etc , \1 lines 9-11—

"The clouds that gather round the setting sun  
 Do take a sober colouring from an eye  
 That hath kept watch o'er man's mortality"]

<sup>2</sup> ["Euganeis istis in collibus domum parvam sed

## XXXIII

Developing the mountains, leaves, and flowers  
 And shining in the brawling brook where-by  
 Clear as its current, glide the sauntering hours  
 With a calm languor, which, though to the eye  
 Idlesse it seem, hath its morality—  
 If from society we learn to live,<sup>1</sup>  
 'Tis Solitude should teach us how to die,  
 It hath no flatterers—Vanity can give  
 No hollow aid, alone—man with his God must strive<sup>2</sup>

## XXXIV

Or it may be with Demons<sup>3</sup> who impair  
 The strength of better thoughts, and seek their prey

<sup>1</sup> Society's the school here taught to live—[MS *Myer's*]

<sup>2</sup> — the soul with God thus strive—[MS *Myer's*]

delectabilem et honestam struxi hic quanquam æger  
 corpore tranquillus animo frater dego sine tumultibus sine  
 erroribus sine curis legens semper et scribens Deum  
 laudans —Petrarca *Epistola Semles* vii 6 (*Opere* Basilee  
 1581 p 938)

See too the notes to *Argo* (Rovers Italy Poems 18,  
 ii 105-109) which record the pilgrimage of other poets  
 Boccaccio and Alfieri to the great laureates tomb and  
 compare with Byrons stanzas the whole of that exquisite

preferred the presence of a child to complete solitude

[ He always chose to have company with him if it were  
 only a child for he loved children and took pleasure in  
 talking with those that had been well trained (*Life of John  
 Locke* by H R Fox Bourne ii 537) Lady Masham's  
 daughter Esther and his wife Betty Clarke aged eleven  
 years were among his child friends ]

In melancholy bosoms—such as weie  
 Of moody texture from their earliest day,  
 And loved to dwell in darkness and dismay  
 Deeming themselves predestined to a doom  
 Which is not of the pangs that pass away,<sup>1</sup>  
 Making the Sun like blood, the Earth a tomb,  
 The tomb a hell and Hell itself a murkier gloom.<sup>1-</sup>

## XXXV.

Ferrara<sup>1</sup> in thy wide and grass-grown streets,  
 Whose symmetry was not for solitude,  
 There seems as 'twere a curse upon the Seats  
 Of former Sovereigns, and the antique brood  
 Of Este,<sup>2</sup> which for many an age made good  
 Its strength within thy walls, and was of yore

1 Which dies not nor can ever pass away —[MS *It ceased*]

11 The tomb a hell—and life one universal gloom —[MS *It ceased*]

1 [Byron passed a single day at Ferrara in April, 1817, went over the castle, cell, etc., and a few days after wrote *The Lament of Tasso*, the manuscript of which is dated April 20, 1817. The Fourth Canto of *Childe Harold* was not begun till the end of June in the same year.]

2 [Of the ancient family of Este, Maiquesses of Tuscany, Azzo V. was the first who obtained power in Ferrara in the twelfth century. A remote descendant, Nicolo III (b 1384, d 1441), founded the University of Parma. He married for his second wife Parisina Malatesta (the heroine of Byron's *Parisina*, published February, 1816), who was beheaded for adultery in 1425. His three sons, Lionel (d 1450), the friend of Poggio Bracciolini, Boiso (d 1471), who established printing in his states, and Ercole (d 1505), the friend of Borardo,—were all patrons of letters and fosterers of the Renaissance. Their successor, Alphonso I (1486-1534), who married Lucrezia Borgia, 1502, honoured himself by attaching Ariosto to his court, and it was his grandson,

Patron or Tyrant, as the changing mood  
 Of petty power impelled of those who wore  
 The wreath which Dante's brow alone had worn before



And Tasso is their glory and their shame—

Hark to his strain<sup>1</sup> and then survey his cell<sup>11</sup>

Alphonso II (d. 1597) who first befriended and afterwards on the score of lunacy imprisoned Tasso in the Hospital of Sant Anna (1579-86)

<sup>1</sup> [It is a fact that Tasso was an involuntary inmate of the Hospital of Sant Anna at Ferrara for seven years and four months—from March 1579 to July 1586—but the causes the character and the place of his imprisonment have been subjects of legend and misrepresentation. It has long been known and acknowledged (see Hobhouse's *Historical Illustrations* 1818 pp. 5-31) that a real or feigned passion for Duke Alphonso's sister Leonora d'Este was not the cause or occasion of his detention and that the famous cell or dungeon (nine paces by six, and about seven high) was not the original place of the poet's confinement. It was as Shelley says (see his letter to Leacock, November 7 1818)

"a very decent dungeon" but it was not Tasso's. The setting of the story was admitted to be legendary but the story itself that a poet was shut up in a madhouse because a vindictive magnate resented his love of independence and impatience of courtly servitude, was questioned only to be reasserted as historical. The publication of Tasso's letters by Guasti in 1853 a review of Tasso's character and career in Symonds's *Renaissance in Italy* and more recently Signor Angelo Solerti's monumental work *Vita di Torquato Tasso* (1895), which draws largely upon the letters of contemporaries the accounts of the ducal court, and other documentary evidence have in a great measure exonerated the duke at the expense of the unhappy poet himself. Briefly Tasso's intrigues with rival powers—the Medici at Florence the papal court and the Holy Office at Bologna—aroused the alarm and suspicion of the duke, whilst his general demeanour and his outbursts of violence and temper compelled rather than afforded, a pretext for his confinement. Before his final and fatal return to Ferrara he had been duly warned

And see how dearly earned Torquato's fame,  
 And where Alfonso bade his poet dwell.  
 The miserable Despot could not quell  
 The insulted mind he sought to quench, and blend

that he must submit to be treated as a person of disordered intellect, and that if he continued to throw out hints of designs upon his life and of persecution in high places, he would be banished from the ducal court and dominions. But return he would, and at an inauspicious moment, when the duke was preoccupied with the ceremonies and festivities of a third marriage. No one attended to him or took heed of his arrival, and, to quote his own words, "in a fit of madness" he broke out into execrations of the ducal court and family, and of the people of Ferrara. For the offence he was shut up in the Hospital of Sant' Anna, and for many months treated as an ordinary lunatic. Of the particulars of his treatment during these first eight months of his confinement, apart from Tasso's own letters, there is no evidence. The accounts of the hospital are lost, and the *Libri di spesa* (*R. Arch. di Stato in Modena, Camera Ducale Casa, Amministrazione*, Solerti, iii *Docu.* 47) do not commence till November 20, 1579. Two years later, the *Libri di spenderia* (Solerti, iii *Docu.* 51), from January, 1582, onward, show that he was put on a more generous diet, and it is known that a certain measure of liberty and other indulgences were gradually accorded. There can, however, be little doubt that for many months his food was neglected and medical attendance withheld. His statement, that he was denied the rites of the Church, cannot be gainsaid. He was regarded as a lunatic, and, as such, he would not be permitted either to make his confession or to communicate. Worse than all, there was the terrible solitude. "E sovia tutto," he writes (May, 1580), "m'affligge la solitudine, mia crudele e natural nimica." No wonder the attacks of delirium, the "unwonted lights," the conference with a familiar spirit, followed in due course. Byron and Shelley were ignorant of the facts, and we know that their scorn and indignation were exaggerated and misplaced. But the "pity of it" remains, that the grace and glory of his age was sacrificed to ignorance and fear, if not to animosity and revenge. (See *Tasso*, by E. J. Hasell, *History of the Italian Renaissance*, by J. A. Symonds, *Quart. Rev.*, October, 1895, No. 364, art. v, *Vita di Torquato Tasso*, 1895, i. 312-314, 410-412, etc.)]

With the surrounding maniacs, in the hell  
 Where he had plunged it    Glory without end  
 Scattered the clouds away—and on that name attend

## XXXVII

The tears and prunes of all time while thine  
 Would rot in its oblivion—in the sink  
 Of worthless dust, which from thy boasted line  
 Is shaken into nothing—but the link  
 Thou formest in his fortunes bids us think  
 Of thy poor malice, naming thee with scorn  
 Alfonso ! how thy ducal pageants shrink  
 From thee ! if in another station born !  
 Scarce fit to be the slave of him thou mad'st to mourn

## XXXVIII

*Thou !* formed to eat and be despised and die  
 Even as the beasts that perish—save that thou  
 Hadst a more splendid trough and wider sty —  
*He !* with a glory round his furrowed brow  
 Which emanated then and dazzles now  
 In face of all his foes the Cruscan quire<sup>1</sup> <sup>as</sup>

<sup>1</sup> *And thou for no one useful purpose born* —[MS *M* erased]

<sup>1</sup> [Solerti (*Vita* i 418) combats the theory advanced by Hobbouse (see *note x*) that Lionardo Salviati in order to curry favour with Alphonso was responsible for the opposition which the Jerusalem encountered from the Cruscan Academy. He assigns their unfavourable criticism to literary sentiment or prejudice and not to personal animosity or intrigue. The *Gerusalemme Liberata* was dedicated to the glory of the house of Este and though the poet was in

And Boileau, whose rash envy could allow<sup>1</sup>  
 No strain which shamed his country's creaking lyre,  
 That whetstone of the teeth Monotony in wue!<sup>1</sup><sup>1</sup>

## XXXIX.

Peace to Torquato's injured shade! 'twas his  
 In life and death to be the mark where Wrong  
 Aimed with her poisoned arrows, but to miss  
 Oh, Victor unsurpassed in modern song!

<sup>1</sup> *And baffled Gaul whose rash envy could allow* —[MS M erased]

<sup>11</sup> *Which grates upon the teeth* —[MS M erased]

disgrace, the duke was not to be propitiated by an attack upon the poem. Moreover, Salviani did not publish his theses in his own name, but under a *nom de guerre*, "L'Infamato"]

<sup>1</sup> [Hobhouse, in his *note* 1, quotes Boileau, but not in full. The passage runs thus—

"Tous les jours, à la cour, un sot de qualité  
 Peut juger de travers avec impunité,  
 A Malherbe, à Racan, préfère Théophile,  
 Et le clinquant du Tasse à tout l'or de Virgile"

Perhaps he divined that the phrase, "un sot de qualité," might glance back on a "noble author," who was about to admit that he could not savour Horace, and who turned aside from Mantua and memories of Virgil to visit Ferrara and the "cell" where Tasso was "encaged" (See Darmesteter's *Notes to Childe Harold*, pp 201, 217)

If "the Youth with brow serene," as Hugo calls him, had lived to read *Dédain A Lord Byron*, in 1811, he would have passed a somewhat different criticism on French poetry in general—

"En vain vos légions l'environnent sans nombre,  
 Il n'a qu'à se lever pour couvrir de son ombre  
 A la fois tous vos fronts,  
 Il n'a qu'à dire un mot pour couvrir vos vœux gémés,  
 Comme un chat en passant couvrit le bruit des ailes  
 De mille moucheron!"

*Les Feuilles d'Automne*, par Victor Hugo,  
 Bruxelles, 1833, pp 59, 63]

Each year brings forth its millions—but how long  
 The tide of Generations shall roll on  
 And not the whole combined and countless throng  
 Compose a mind like thine? though all in one<sup>1</sup>  
 Condensed their scattered rays—they would not form  
 a Sun<sup>1</sup>

## XL

Great as thou art yet paralleled by those  
 Thy countrymen before thee born to shine  
 The Bards of Hell and Chivalry first rose  
 The Tuscan Father's Comedy Divine  
 Then not unequal to the Florentine  
 The southern Scott the minstrel who called forth  
 A new creation with his magic line  
 And like the Ariosto of the North<sup>1</sup>  
 Sang Ladye love and War Romance and Knightly Worth

<sup>1</sup> *Could mount into a mind like thine — — [MS M erased]*

<sup>2</sup> *— they would not form the Sun — [MS M]*

<sup>1</sup> [In a letter to Murray (August 7 1817) Byron throws out a hint that Scott might not like being called the Ariosto of the North and Murray seems to have caught at the suggestion. With regard to the Ariosto of the North rejoins Byron (September 17 1817) surely their themes Chivalry war and love were as like as can be and as to the compliment if you knew what the Italians think of Ariosto

If you think Scott will

Byron did not know

Edinburgh he had had

the audacity to produce a composition in which he weighed Homer against Ariosto and pronounced him wanting in the balance or that he made a practice of reading through the *Orlando* of Ariosto once every year (see *Memoirs of*



## XII

The lightning rent from Ariosto's bust " "

The iron crown of laurel's mimicked leaves ,

Nor was the ominous element unjust,

For the true laurel-wreath which Glory weaves " "

Is of the tree no bolt of thunder cleaves,

And the false semblance but disgraced his brow .

Yet still, if fondly Superstition grieves,

Know, that the lightning sanctifies below " "

Whate'er it strikes ; yon head is doubly sacred now .

*the Life, etc*, 1871, pp 12, 747), but the parallel had suggested itself. The key-note of "the harpings of the north," the chivalrous strain of "shield, lance, and brand, and plume and scarf," of "gentle courtesy," of "valour, lion-mettled lord," which the "Introduction to *Marmion*" preludes, had been already struck in the opening lines of the *Orlando Furioso*—

"Le Donne, i Cavalieri, l'arme, gli amori,  
Le cortesie, l'audace impresa io canto"

Scott, we may be assured, was neither disconcerted nor uplifted by the parallel. Many years before (July 6, 1812), Byron had been at pains to inform him that so august a critic as the Prince Regent "preferred you to every bard past and present," and "spoke alternately of Homer and yourself." Of the "placing" and unplacing of poets there is no end. Byron had already been sharply rebuked by the *Edinburgh Review* for describing *Christabel* as a "wild and singularly original and beautiful poem," and his appreciation of Scott provoked the expostulation of a friendlier critic. "Walter Scott," wrote Francis Hodgson, in his anonymous *Monitor of Child Harold* (1818), "(*credite posteri*, or rather *præposteri*), is designated in the Fourth Canto of *Child Harold* as 'the Northern Ariosto,' and (droller still) Ariosto is denominated 'the Southern Scott.' This comes of mistaking horse-chestnuts for chestnut horses"]

## XLII

Italy! oh Italia! thou who hast<sup>1</sup>

The fatal gift of Beauty which became

A funeral dower of present woes and past—

On thy sweet brow is sorrow ploughed by shame<sup>2</sup>

And annals graved in characters of flame

Oh God! that thou wert in thy nakedness

Less lovely or more powerful and couldst claim

Thy right and awe the robbers back, who press

To shed thy blood and drink the tears of thy distress

## XLIII

Then mightst thou more appal—or less desired

Be homely and be peaceful undeplord<sup>3</sup>

<sup>1</sup> *And on thy brow in characters of flame*

*To write the words of sorrow and of shame —[MS M erased]*

<sup>2</sup> — *unbetrayed*

*To death by thy vain charms — —[MS M erased]*

<sup>3</sup> The two stanzas xlii and xliii are with the exception of a line or two a translation of the famous sonnet of Filicaja —

Italia Italia O tu cui feo la sorte! —*Poesie Toscane*

18 3 p 149

[ Italia, Italia o tu cui feo la sorte

Dono infelice di bellezza ond'hai

Funesta dote d'infiniti guai

Che in fronte scritti per gran doglia porte

Deh fossi tu men bella o almen più forte

Onde assai più ti pavesasse o assai

T amasse men chi del tuo bello ai rai

Par che si strugga e pur ti sfidi a morte

Chè or giù dall'Alpi non vedrei torrenti

Scender d'armati nè di sangue tinta

Bever londa del Po gallici armenti

Ne te vedrei del non tuo ferro cinta

Pugnar col braccio di straniero genti

Per servir sempre, o vincitrice o vinta<sup>7</sup>]

For thy destructive charms, then, still untired,  
 Would not be seen the armed torrents poured  
 Down the deep Alps, nor would the hostile horde  
 Of many-nationed spoils from the Po  
 Quaff blood and water, nor the stranger's sword  
 Be thy sad weapon of defence- and so,  
 Victor or vanquished, thou the slave of friend or foe.

## XLIV

Wandering in youth, I traced the path of him,  
 The Roman friend of Rome's least-mortal mind,<sup>1</sup>  
 The friend of Tully as my bark did skim  
 The bright blue waters with a fanning wind,  
 Came Megara before me, and behind  
 Ægina lay Piræus on the right,

1 The celebrated letter of Servius Sulpicius to Cicero, on the death of his daughter, describes as it then was, and now is, a path which I often traced in Greece, both by sea and land, in different journeys and voyages "On my return from Asia, as I was sailing from Ægina towards Megara, I began to contemplate the prospect of the countries around me Ægina was behind, Megara before me, Piræus on the right, Corinth on the left all which towns, once famous and flourishing, now lie overturned and buried in their ruins Upon this sight, I could not but think presently within myself, Alas! how do we poor mortals fret and vex ourselves if any of our friends happen to die or be killed, whose life is yet so short, when the carcasses of so many noble cities lie here exposed before me in one view"—See Middleton's *Cicero*, 1823, II 144

[The letter is to be found in Cicero's *Epist ad Familiares*, IV 5 Byron, on his return from Constantinople on July 14, 1810, left Hobhouse at the Island of Zea, and made his own way to Athens As the vessel sailed up the Saronic Gulf, he would observe the "prospect" which Sulpicius describes]

And Corinth on the left, I lay reclined  
 Along the prow and saw all these unite  
 In ruin—even as he had seen the desolate sight

## XLV

For Time hath not rebuilt them but upreared  
 Barbaric dwellings on their shattered site  
 Which only make more mourned and more endeared  
 The few last rays of their far scattered light  
 And the crushed relics of their vanished might  
 The Roman saw these tombs in his own age  
 These sepulchres of cities, which exerte<sup>1</sup>  
 Sad wonder, and his yet surviving page  
 The moral lesson bears drawn from such pilgrimage

## XLVI

That page is now before me and on mine  
*His Country's ruin* added to the mass  
 Of perished states he mourned in their decline  
 And I in desolation all that *was*  
 Of then destruction is and now, alas!  
 Rome—Rome imperial bows her to the storm<sup>1</sup>

<sup>1</sup> *These carcases of cities* — —[MS *M* erased]

<sup>1</sup> [ By the events of the years 1813 and 1814 the house of Austria gained possession of all that belonged to her in Italy either before or in consequence of the Peace of Campo Formio (October 17 1797) A small portion of Ferrara to the north of the Po (which had formed part of the Papal dominions) was ceded to her as were the Valteline Bormio Chiavenna and the ancient republic of Ragusa The

In the same dust and blackness, and we pass  
 The skeleton of her Titanic form,<sup>1</sup>  
 Wrecks of another world, whose ashes still are warm

## XLVII

Yet, Italy ! through every other land  
 Thy wrongs should ring and shall from side to side,<sup>2</sup>  
 Mother of Arts ! as once of Arms ! thy hand  
 Was then our Guardian, and is still our Guide .  
 Parent of our Religion ! whom the wide  
 Nations have knelt to for the keys of Heaven !  
 Europe, repentant of her parricide,  
 Shall yet redeem thee, and, all backward driven,  
 Roll the barbarian tide, and sue to be forgiven

## XLVIII

But Aino wins us to the fair white walls,  
 Where the Etrurian Athens claims and keeps  
 A softer feeling for her fairy halls  
 Girt by her theatre of hills, she reaps

emperor constituted all these possessions into a separate and particular state, under the title of the kingdom of Venetian Lombardy"—Koch's *History of Europe*, p 234 ]

1 It is Poggio, who, looking from the Capitoline hill upon ruined Rome, breaks forth into the exclamation, "Ut nunc omni decore nudata, prostrata jaceat, instar Gigantei cada-veris corrupti atque undique exesi"

[See *De Fortunæ Varietate*, ap *Nov Thes Ant Rom*, ap Sallengre, i 502 ]

2 [Compare Milton, *Sonnet* XLII —

" my noble task,  
 Of which all Europe talks from side to side "]

Her corn, and wine, and oil—and Plenty leaps  
 To laughing life, with her redundant Horn  
 Along the banks where smiling Arno sweeps  
 Was modern Luxury of Commerce born <sup>1</sup>  
 And buried Learning rose, redeemed to a new Morn

## XLIX

There, too the Goddess loves in stone and fills <sup>1</sup> +  
 The air around with Beauty—we inhale <sup>1</sup>

<sup>1</sup> *Where Luxury might vainly be born  
 And buried Learning goes forth into fresher morn —*  
 [MS M erased]

<sup>11</sup> *There too the Goddess breathes in stone and fills —* [MS M]

<sup>111</sup> — and we draw  
*As from a fountain of immortal hills —* [MS M erased]

<sup>1</sup> [The wealth which permitted the Florentine nobility to indulge their taste for modern that is refined luxury was derived from success in trade. For example Giovanni de Medici (1360-1428) the father of Cosmo and great grandfather of Lorenzo de Medici was a banker and Levantine merchant. As for the Renaissance to say nothing of Petrarch of Florentine parentage two of the greatest Italian scholars and humanists—Ficino born AD 1430 and Poliziano born 1454—were Florentines and Poggio was born AD 1380 at Terra Nuova on Florentine soil.]

<sup>2</sup> [The statue of Venus de Medici which stands in the Tribune of the Uffizzi Gallery at Florence is said to be a late Greek (first or second century B.C.) copy of an early reproduction of the Cnidian Aphrodite the work perhaps of one of his sons Hephestodotos or Timarchos. (See *Histoire de la Sculpture Grecque* par Maxime Collignon Paris 1897 II 641.) In a Catalogue Raisonné of *La Galerie de Florence* 1804 in the editor's possession which opens with an eloquent tribute to the enlightenment of the Medici *La femme Venus* is conspicuous by her absence. She had been deported to Paris by Napoleon but when Lord Byron spent a day in Florence in April 1817 and returned drunk with Beauty from the two galleries the lovely lady thanks to the much abused Powers was once more in her proper shrine.]

The ambrosial aspect, which, beheld, instils  
 Part of its immortality the veil  
 Of heaven is half undrawn—within the pale  
 We stand, and in that form and face behold  
 What Mind can make, when Nature's self would fail,  
 And to the fond Idolaters of old  
 Envy the innate flash which such a Soul could mould

## 1

We gaze and turn away, and know not where,  
 Dazzled and drunk with Beauty,<sup>1</sup> till the heart

1 [Byron's contempt for connoisseurs and dilettanti finds expression in *English Bards, etc.*, lines 1027-1032, and, again, in *The Curse of Minerva*, lines 183, 184. The "stolen copy" of *The Curse* was published in the *New Monthly Magazine* (*Poetical Works*, 1898, i 453) under the title of *The Malediction of Minerva, or, The Athenian Marble-Market*, a title (see line 7) which must have been invented by and not for Byron. He returns to the charge in *Don Juan*, Canto II stanza cxviii lines 5-9—

" a statuary,  
 (A race of mere impostors, when all's done—  
 I've seen much finer women ripe and real,  
 Than all the nonsense of their stone ideal) "

Even while confessing the presence and power of "triumphal Art" in sculpture, one of "the two most artificial of the Arts" (see his letter to Murray, April 26, 1817), then first revealed to him at Florence, he took care that his enthusiasm should not be misunderstood. He had made bitter fun of the art-talk of collectors, and he was unrepentant, and, moreover, he was "not careful" to incur a charge of indifference to the fine arts in general. Among the "crowd" which found their place in his complex personality, there was "the barbarian," and there was "the philistine," and there was, too, the humourist who took a subtle pleasure in proclaiming himself "a plain man," puzzled by subtleties, and unable to catch the drift of spirits finer than his own.]

Reels with its fulness, there—for ever there—  
 Chained to the chariot of triumphal Art,  
 We stand as captives and would not depart  
 Away!—there need no words, nor terms precise,  
 The paltry jargon of the marble mart  
 Where Pedantry gulls Folly—we have eyes  
 Blood—pulse—and breast confirm the Dardan Shepherd's  
 prize

## LI

Appear'dst thou not to Paris in this guise?  
 Or to more deeply blest Anchises? or  
 In all thy perfect Goddess ship, when lies  
 Before thee thy own vanquished Lord of War?  
 And gazing in thy face as toward a star,  
 Laid on thy lap his eyes to thee upturn  
 Feeding on thy sweet cheek!<sup>1</sup> while thy lips are  
 With lava kisses melting while they burn,  
 Showered on his eyelids brow, and mouth as from an  
 urn!

1

Οφθαλμοῖς στίαν

Atque oculos pascit uterque suos

OVID *An or*, lib ii {*Eleg*, line 6}

[Compare too Lucretius lib i lines 36-38—

'Atque ita suspiciens tereti cervice reposita

Pascit amore avidos inhians in te Dea, visus

Eque tuo pendet resupini spiritus ore

and *Measure for Measure*, act ii sc 2 line 179—

And feast upon her eyes ]



## LII

Glowing, and circumfused in speechless love—<sup>1</sup> <sup>1</sup>  
 Then full divinity inadequate  
 That feeling to express, or to improve  
 The Gods become as mortals and man's fate "  
 Has moments like their brightest, but the weight  
 Of earth recoils upon us, let it go!  
 We can recall such visions, and create,  
 From what has been, or might be, things which grow  
 Into thy statue's form, and look like gods below

## LIII.

I leave to leainéd fingers, and wise hands,  
 The Artist and his Ape, to teach and tell  
 How well his Connoisseurship understands  
 The graceful bend, and the voluptuous swell  
 Let these describe the undescribable  
 I would not their vile breath should cusp the stream  
 Wherein that Image shall for ever dwell  
 The unruffled mirror of the loveliest dream  
 That ever left the sky on the deep soul to beam.

<sup>1</sup> *Glowing and all-diffused* —[MS *M* erased]

<sup>11</sup> *and our Fate* —[MS *M*]

<sup>1</sup> [As the immortals, for love's sake, divest themselves of their godhead, so do mortals, in the ecstasy of passion, recognize in the object of their love the incarnate presence of deity Love, like music, can raise a "mortal to the skies" and "bring an angel down" In this stanza there is, perhaps, an intentional obscurity in the confusion of ideas, which are "thrown out" for the reader to shape for himself as he will or can]

## LIV

In Santa Croce's<sup>1</sup> holy precincts lie<sup>2</sup>

Ashes which make it holier dust which is

Even in itself an immortality

Though there were nothing save the past, and this

The particle of those sublimities

Which have relapsed to chaos —here repose

Angelo's—Alfieri's<sup>2</sup> bones—and his<sup>3</sup>

The starry Galileo with his woe's,

Here Machiavelli's earth returned to whence it rose<sup>4</sup>

1 [The church of Santa Croce contains much illustrious nothing. The tombs of Macchiavelli, Michael Angelo, Galileo Galilei, and Alfieri make it the Westminster Abbey of Italy.] (Letter to Murray, April 26 1817) Michael Angelo, Alfieri, and Macchiavelli are buried in the south aisle of the church. Galileo, who was first buried within the convent, now rests with his favourite pupil, Vincenzo Vivanti, in a vault in the south aisle. Canova's monument to Alfieri was erected at the expense of his so-called widow, Louise, born von Stolberg and (1777-78) consort of Prince Charles Edward.]

2 [Vittorio Alfieri (1749-1803) is one of numerous real and ideal personages with whom, as he tells us (*Life*, p. 644), Byron was wont to be compared. Moore perceives and dwells on the resemblance. A passage in Alfieri's autobiography (*La Vie de V. A. écrite par lui-même*, Paris, 1809, p. 17) may have suggested the parallel—

Voici une esquisse du caractère que je manifestais dans les premières années de ma raison naissante. Taciturne et tranquille pour l'ordinaire, mais quelquefois extrêmement pétulant et babillard, presque toujours dans les extrêmes, obstiné et rebelle à la force, fort soumis aux avis qu'on me donnait avec amitié, contenu plutôt par la crainte d'être grondé que par toute autre chose d'une timidité excessive et inflexible quand on voulait me prendre à rebours.

The resemblance, as Byron admits, related merely to our apparent personal dispositions. Both were noble, both were poets, both were patrician republicans, and both were

## LV

These are four minds, which, like the elements,  
 Might furnish forth creation Italy<sup>1</sup>  
 Time, which hath wronged thee with ten thousand  
 rents  
 Of thine imperial garment, shall deny "  
 And hath denied, to every other sky,  
 Spirits which soar from ruin thy Decay  
 Is still impregnate with divinity,  
 Which gilds it with revivifying ray,  
 Such as the great of yore, Canova<sup>1</sup> is to-day.

- 1 *Might furnish forth a Universe* —[MS M]  
 11 *And ruin of thy beauty, shall deny*  
*And hath denied, to every other sky*  
*Spirits that soar like thine, from thy decay*  
*{Still springs some son of the Divinity*  
*{Still springs some work of the Divinity,—[D]*  
*And gilds thy ruins with reviving ray—*  
*And what these were of yore—Canova is to-day —[MS M]*

lovers of pleasure as well as lovers and students of literature, but their works do not provoke comparison "The quality of 'a narrow elevation' which [Matthew] Arnold finds in Alfieri," is not characteristic of the author of *Childe Harold* and *Don Juan*

Of this stanza, however, Alfieri's fine sonnet to Florence may have been the inspiration I have Dr Garnett's permission to cite the following lines of his admirable translation (*Italian Literature*, 1898, p 321) —

"Was Angelo born here? and he who wove  
 Love's charm with sorcery of Tuscan tongue,  
 Indissolubly blent? and he whose song  
 Laid bare the world below to world above?  
 And he who from the lonely valley clove  
 The azure height and tied the stars among?  
 And he whose searching mind the monarch's wrong,  
 Fount of the people's misery did prove?"

1 [Compare "Lines on the Bust of Helen by Canova," which were sent in a letter to Murray, November 25, 1816—

## LVI

But where repose the all Etruscan three—

Dante and Petrarch and, scarce less than they

The Bard of Prose creative Spirit ! he<sup>1</sup>

Of the Hundred Tales of Love—where did they lay

Their bones distinguished from our common clay

In death as life ? Are they resolved to dust

And have their Country's Marbles nought to say ?

Could not her quarries furnish forth one bust ?

Did they not to her breast their filial earth entrust ?

## LVII

Ungrateful Florence ! Dante sleeps afar<sup>1</sup> <sup>2.H</sup>

Like Scipio, buried by the upbraiding shore<sup>91</sup>

1 *Their great Contemporary* — —[MS M erased]

“ In this beloved marble view

Above the works and thoughts of man

What nature *could* but *would not* do

And Beauty and Canova can

In *Beppo* (stanza xlv1) which was written in October 1817 there is a further allusion to the genius of Canova ]

1 [Dante died at Ravenna September 14 1321 and was buried in the Church of S. Francesco His remains were afterwards transferred to a mausoleum in the friars cemetery on the north side of the church which was raised to his memory by his friend and patron Guido da Polenta The mausoleum was restored more than once and rebuilt in its present form in 1780 at the cost of Cardinal Luigi Valenti Gonzaga On the occasion of Dante's sixcentenary in 1865 it was discovered that at some unknown period the skeleton with the exception of a few small bones which remained in an urn which formed part of Gonzaga's structure had been placed for safety in a wooden box and enclosed in a wall of the old Braccioforte Chapel which lies outside the church

Thy factions, in their worse than civil war,<sup>3</sup>  
 Proscribed the Bard whose name for evermore  
 Their children's children would in vain adore  
 With the remoise of ages, and the crown<sup>4 20 11</sup>

towards the Piazza "The bones found in the wooden box were placed in the mausoleum with great pomp and exultation, the poet being now considered the symbol of a united Italy The wooden box itself has been removed to the public library"—*Handbook for Northern Italy*, p 539, note

The house which Byron occupied during his first visit to Ravenna—June 8 to August 9, 1819—is close to the Cappella Braccioforte In January, 1820, when he wrote the Fourth Canto of *Don Juan* ("I pass each day where Dante's bones are laid," stanza civ), he was occupying a suite of apartments in the Palazzo Guiccioli, No 328 in the Via di Porta Adriana Compare Rogers's *Italy*, "Bologna," *Poems*, II 118—

"Ravenna! where from Dante's sacred tomb  
 He had so oft, as many a verse declares,  
 Drawn inspiration"]

2 [The story is told in Livy, lib xxxviii cap 53 "Thenceforth no more was heard of Africanus He passed his days at Linternum [on the shore of Campania], without thought or regret of Rome Folk say that when he came to die he gave orders that he should be buried on the spot, and that there, and not at Rome, a monument should be raised over his sepulchre His country had been ungrateful—no Roman funeral for him" It is said that his sepulchre bore the inscription "Ingrata patria, cineres meos non habebis" According to another tradition, he was buried with his family at the Porta Capena, by the Cælian Hill]

3 [Compare Lucan, *Pharsalia*, I 1—

"Bella per Emathios plusquam civilia campos"]

4 [Petraarch's *Africa* brought him on the same day (August 23, 1340) offers of the laurel wreath of poetry from the University of Paris and from the Senate of Rome He chose in favour of Rome, and was crowned on the Capitol, Easter Day, April 8, 1341 "The poet appeared in a royal mantle preceded by twelve noble Roman youths clad in scarlet, and the heralds and trumpeters of the Roman Senate"—*Petraarch*, by Henry Reeve, p 92]

Which Petrarch's laureate brow supremely wore  
 Upon a far and foreign soil had grown,  
 His Life his Fame, his Grave, though riss'd—not thine  
 own<sup>1</sup>

## LVIII

Boccaccio<sup>2</sup> to his parent earth bequeathed<sup>3</sup> —  
 His dust,—and lies it not her Great among,

*Boccaccio to his parent earth bequeathed that  
 The dust did I from then and his n' tile  
 With me y a sort and a man eque m' b' s had  
 O'er him who f' r' end the t' n' g' f' l' i' y  
 That mine in its f' h' s' t' h' r' i' y  
 I k' s' f' n' t' u' n' e to make it s' n' g' — a — m  
 Fr' m' earth—and scatter'd while th' silent sky  
 Flashed e' s' s' g' n' t' e' W' n' d' — m' b' g' e' s' m  
 The I' g' n' a' n' t' — a' s' t' h' i' s' f' r' a' t' a' W' r' l' d' t' o' m' — m —*  
 (D. Cranst.)

<sup>1</sup> [Tommasini in the *Petrarch's Felsina* (pp. 168-17 ed. 1630) assigns the outrage to a party of Venetians who broke open Petrarch's tomb in 1630, and took away some of his bones probably with the object of selling them." Hobhouse in note ix says that one of the arms was stolen by a Florentine but does not quote his authority. (See the notes to H. F. Fozer's *Childe Harold* p. 30.)]

<sup>2</sup> [Giovanni Boccaccio was born at Paris (or Certaldo) in 1313, passed the greater part of his life at Florence, died and was buried at Certaldo whence his family are said to have sprung in 1375. His sepulchre which stood in the centre of the Church of St. Michael and St. James known as the Canonica was removed in 1783 on the plea that a recent edict forbidding burial in churches applied to ancient interments. The stone that covered the tomb was broken and thrown aside as useless into the adjoining cloisters. (*Hand book for Central Italy*, p. 171). Ignorance pleads Hobhouse may share the crime with bigotry. But it is improbable that the hyena bigots—that is the ecclesiastical authorities—were ignorant that Boccaccio was a bitter satirist of Church men or that he transferred the functions and histories of Hebrew prophets and prophetesses and of Christian saints and apostles nay, the highest mysteries and most awful

With many a sweet and solemn requiem breathed  
 O'er him who formed the Tuscan's siren tongue?<sup>1</sup>  
 That music in itself, whose sounds are song,  
 The poetry of speech? No, even his tomb  
 Uptorn, must bear the hyæna bigot's wrong,  
 No more amidst the meaner dead find room,  
 Nor claim a passing sigh, because it told for *whom*!

## LIX

And Santa Croce wants their mighty dust,  
 Yet for this want more noted, as of yore  
 The Cæsar's pageant,<sup>2</sup> shorn of Brutus' bust,  
 Did but of Rome's best Son remind her more

objects of Christian Faith, to the names and drapery of Greek and Roman mythology"—(Unpublished MS note of S T Coleridge, written in his copy of Boccaccio's *Opere*, 4 vols 1723) They had their revenge on Boccaccio, and Byron has had his revenge on them]

I [Compare *Beppo*, stanza xlv —

"I love the language, that soft bastard Latin,  
 Which melts like kisses from a female mouth,  
 And sounds as if it should be writ on satin,  
 With syllables which breathe of the sweet South"

Compare, too, the first sentence of a letter which Byron wrote "on a blank leaf of the volume of 'Corinne,'" which Teresa [Guiccioli] left in forgetfulness in a garden in Bologna "AMOR MIO,—How sweet is this word in your Italian language!" (*Life of Lord Byron*, by Emilio Castelar, p 145)]

<sup>2</sup> [By "Cæsar's pageant" Byron means the pageant decreed by Tiberius Cæsar Compare *Don Juan*, Canto XV stanza xlix —

"And this omission, like that of the bust  
 Of Brutus at the pageant of Tiberius"

At the public funeral of Junia, wife of Cassius and sister of

Happier Ravenna! on thy hoary shore,  
 Fortress of falling Empire! honoured sleeps<sup>1</sup>  
 The immortal Exile,—Arqua too her store  
 Of tuneful relics proudly claims and keeps  
 While Florence vainly begs her banished dead and weeps<sup>1</sup>

## LX

What is her Pyramid of precious stones?<sup>2</sup>  
 Of porphyry, jasper agate and all hues  
 Of gem and marble to encrust the bones  
 Of merchant-dukes?<sup>3</sup> the momentary dews

1 *Shelter of exiled Empire* — —[MS. *M. moved*]

Brutus & C. the busts of her husband and brother were not allowed to be carried in the procession because they had taken part in the assassination of Julius Cæsar. But none the less *Præfulgebant Brutus et Cassius eo ipso quod effigies eorum non videbantur* (Tacitus *Ann.* iii 76). Their glory was conspicuous in men's minds because their images were withheld from men's eyes. As Tacitus says elsewhere (iv 76) *Negatus honor gloriam intendit*.]

2 [The inscription on Ricci's monument to Dante in the Church of Santa Croce— *A majoribus ter frustra decretum*—refers to the vain attempts which Florence had made to recover the remains of her exiled and once neglected poet.]

3 [I also went to the Medici chapel—fine frippery in great slabs of various expensive stones to commemorate fifty rotten and forgotten carcasses. It is unfinished and will remain so (Letter to Murray, April 26 1817). The bodies of the grand dukes lie in the crypt of the Cappella dei Principi or Medicean Chapel which forms part of the Church of San Lorenzo. The walls of the chapel are encrusted with rich marbles and stones of price to garniture the edifice. The monuments to Giuliano and Lorenzo de Medici son and grandson of  
 hael Angelo's  
 dra and Twi  
 or Sagrestia  
 allegorical fig  
 light are in t  
 • Nuova]



Which, sparkling to the twilight stars, infuse  
 Freshness in the green turf that wraps the dead,  
 Whose names are Mausoleums of the Muse,  
 Are gently prest with far more reverent tread  
 Than ever paced the slab which paves the princely head.

## LXI

There be more things to greet the heart and eyes  
 In Arno's dome of Art's most princely shrine,  
 Where Sculpture with her rainbow Sister vies,<sup>1</sup>  
 There be more marvels yet but not for mine.  
 For I have been accustomed to entwine  
 My thoughts with Nature rather in the fields,  
 Than Art in galleries though a work divine  
 Calls for my Spirit's homage, yet it yields  
 Less than it feels, because the weapon which it wields

1 [The Duomo, crowned with Brunelleschi's cupola, and rich in sculpture and stained glass, is, as it were, a symbol of Florence, the shrine of art. Browning, in his inspired vision of St Peter's at Rome in *Christmas Eve*, catches Byron's note to sound a loftier strain—

“Is it really on the earth  
 This miraculous dome of God?”

“It is somewhere mentioned that Michael Angelo, when he set out from Florence to build the dome of St Peter's, turned his horse round in the road to contemplate that of the cathedral, as it rose in the grey of the morning from among the pines and cypresses of the city, and that he said, after a pause, ‘Come te non voglio! Meglio di te non posso.’ He never, indeed, spoke of it but with admiration, and, if we may believe tradition, his tomb, by his own desire, was to be so placed in the Santa Croce as that from it might be seen, when the doors of the church stood open, that noble work of Brunelleschi”—Rogers's *Italy Poems*, ii 315, note to p 133, line 5—“Beautiful Florence”]

## LXII

Is of another temper and I roam  
 By Thrasimene's lake,<sup>1</sup> in the defiles  
 Fatal to Roman rashness more at home,  
 For there the Carthaginian's warlike wiles  
 Come back before me as his skill beguiles  
 The host between the mountains and the shore  
 Where Courage falls in her despairing files<sup>2</sup>  
 And torrents, swollen to rivers with their gore  
 Reek through the sultry plain with legions scattered o'er

## LXIII

Like to a forest felled by mountain winds,  
 And such the storm of battle on this day,  
 And such the frenzy whose convulsion blinds  
 To all save Carnage that beneath the fray  
 An Earthquake<sup>3</sup> reeled unheededly away!<sup>4</sup>  
 None felt stern Nature rocking at his feet

1 Where Courage perished in unyielding files —[MS. W.]

1 [Byron contrary to traditional use (see Wordsworth's sonnet 'Near the Lake of Thrasymene' and Rogers's *Italy* see note p. 318) sounds the final vowel in Thrasymene. The Greek, Latin and Italian equivalents bear him out but most probably he gave Thrasymene and himself an extra syllable — *vel metri vel euphoniæ causa*.]

2 [Tantusque fuit ardor armorum adeo intentus pugnae animus ut eum motum terræ qui multarum urbium Italiæ magnas partes prostravit advertitque cursu rapidos amnes mare fluminibus inexit montes lapsu ingenti proruit nemo pugnantium senserit (Livy xii. 5). Polybius says nothing about an earthquake and Ilne (*Hist. of Rome* ii. 207-210)

And yawning forth a grave for those who lay  
 Upon their bucklers for a winding sheet  
 Such is the absorbing hate when warring nations meet<sup>1</sup>

## LXIV

The Earth to them was as a rolling bark  
 Which bore them to Eternity they saw  
 The Ocean round, but had no time to mark  
 The motions of their vessel, Nature's law,  
 In them suspended, recked not of the awe  
 Which reigns when mountains tremble, and the birds  
 Plunge in the clouds for refuge, and withdraw<sup>1</sup>  
 From their down-toppling nests, and bellowing herds  
 Stumble o'er heaving plains and Man's dread hath no  
 words

<sup>1</sup> *Fly to the clouds for refuge and withdraw  
 From their unsteady nests* —[MS M]

is also silent, but Pliny (*Hist Nat*, II 84) and Cœlius Antipater (ap Cic, *De Div*, I 35), who wrote his *Annales* about a century after the battle of Lake Thrasymenus (B C 217), synchronize the earthquake and the battle. Compare, too, Rogers's *Italy*, "The Pilgrim" *Poems*, 1852, II 152—

"From the Thrasymene, that now  
 Slept in the sun, a lake of molten gold,  
 And from the shore that once, when armies met,  
 Rocked to and fro unfelt, so terrible  
 The rage, the slaughter, I had turned away"

Compare, too, Wordsworth's sonnet (No 211), "Near the Lake of Thrasymene" (*Works*, 1888, p 756)—

"When here with Carthage Rome to conflict came,  
 An earthquake, mingling with the battle's shock,  
 Checked not its rage, unfelt the ground did rock,  
 Sword dropped not, javelin kept its deadly aim,—  
 Now all is sun-bright peace"]

## LXV

Far other scene is Thrasimene now ,  
 Her lake a sheet of silver, and her plain  
 Rent by no ravage save the gentle plough ,  
 Her aged trees rise thick as once the slain  
 Lay where their roots are but a brook hath ta'en—  
 A little rill of scanty stream and bed—  
 A name of blood from that day's sanguine rain ,  
 And Sanguinetto tells ye where the dead  
 Made the earth wet and turned the unwilling waters red<sup>1</sup>

## LXVI

But thou Clitumnus!<sup>1</sup> in thy sweetest wave  
 Of the most living crystal that was e'er  
 The haunt of river Nymph to gaze and lave  
 Her limbs where nothing hid them thou dost rear  
 Thy grassy banks whereon the milk white steer  
 Grazes—the purest God of gentle waters !

<sup>1</sup> *Made fit the earth* — —[*MIS M erased*]

<sup>1</sup> No book of travels has omitted to expatiate on the temple of the Clitumnus between Foligno and Spoleto and no site or scenery even in Italy, is more worthy a description. For an account of the dilapidation of this temple the reader is referred to *Historical Illustrations of the Fourth Canto of Childe Harold*, p. 55.

[Compare Virgil *Georg.* ii 146—

Hinc albi Clitumne greges et maxuma taurus  
 Victima sæpe tuo perfusi flumine sacro

The waters of certain rivers were supposed to possess the quality of making the cattle which drank from them white (See Pliny, *Hist Nat* ii 103 and compare Silius Italicus *Pun* ii 545 546—

And most serene of aspect, and most clear ;  
 Surely that stream was unprofaned by slaughters—  
 A mirror and a bath for Beauty's youngest daughters ' 1

## LXVII.

And on thy happy shore a Temple<sup>1</sup> still,  
 Of small and delicate proportion, keeps  
 Upon a mild declivity of hill,<sup>1</sup>  
 Its memory of thee , beneath it sweeps

1 *Upon a green declivity* —[MS M]

“ et patulis Clitumnus in arvis  
 Candentes gelido perfundit flumine tauros )

For a charming description of Clitumnus, see Pliny's letter “Romano Suo,” *Epist.*, viii 8 “At the foot of a little hill covered with old and shady cypress trees, gushes out a spring, which bursts out into a number of streamlets, all of different sizes Having struggled, so to speak, out of its confinement, it opens out into a broad basin, so clear and transparent, that you may count the pebbles and little pieces of money which are thrown into it The banks are clothed with an abundance of ash and poplar, which are so distinctly reflected in the clear water that they seem to be growing at the bottom of the river, and can easily be counted Near it stands an ancient and venerable temple, in which is a statue of the river-god Clitumnus”—*Pliny's Letters*, by the Rev A Church and the Rev W J Brodribb, 1872, p 127 ]

1 [The existing temple, now used as a chapel (St Salvatore), can hardly be Pliny's *templum priscum* Hobhouse, in his *Historical Illustrations*, pp 37-41, defends the antiquity of the “façade, which consists of a pediment supported by four columns and two Corinthian piers, two of the columns with spiral fluting, the others covered with fish-scaled carvings” (*Handbook for Central Italy*, p 289), but in the opinion of modern archæologists the whole of the structure belongs to the fourth or fifth century of the Christian era It is, of course, possible, indeed probable, that ancient materials were used when the building was reconstructed Pliny says the “numerous chapels” dedicated to other deities were scattered round the shrine of Clitumnus ]

Thy current's calmness, oft from out it leaps  
 The finny darter with the glittering scales,<sup>1</sup>  
 Who dwells and revels in thy glassy deeps,  
 While chance, some scattered water lily sails  
 Down where the shallower wave still tells its bubbling  
 tales

## LXVIII

Pass not unblest the Genius of the place<sup>1</sup>  
 If through the air a Zephyr more serene  
 Win to the brow tis his, and if ye trace  
 Along his margin a more eloquent green  
 If on the heart the freshness of the scene  
 Sprinkle its coolness and from the dry dust  
 Of weary life a moment lave it clean  
 With Nature's baptism — tis to him ye must  
 Pay orisons for this suspension of disgust<sup>2</sup>

<sup>1</sup> *There is a course where Lovers evening tales — [MS M erased]*

<sup>1</sup> ["On my way back [from Rome] close to the temple by its banks I got some famous trout out of the river Clitumnus the prettiest little stream in all poesy — Letter to Murray, June 4 1817"]

<sup>2</sup> [By 'disgust' a prosaic word which seems to mar a fine stanza Byron does not mean distaste aversion from the nauseous but tastelessness the inability to enjoy taste Compare the French *Avoir du dégoût pour la vie* To be out of conceit with life Byron was a lover of Nature but it was seldom that he felt her healing power or was able to lose himself in his surroundings But now for the moment he experiences that sudden uplifting of the spirit in the presence of natural beauty which brings back 'the splendour in the grass the glory in the flower' ]

## LXIX.

The roar of waters <sup>1</sup>—from the headlong height  
 Velino cleaves the wave-worn precipice,  
 The fall of waters <sup>1</sup> rapid as the light  
 The flashing mass foams shaking the abyss,  
 The Hell of Waters <sup>1</sup> where they howl and hiss,  
 And boil in endless torture, while the sweat  
 Of their great agony, wrung out from this  
 Their Phlegethon, curls round the rocks of jet  
 That gird the gulf around, in pitiless horror set,

## LXX

And mounts in spray the skies, and thence again  
 Returns in an unceasing shower, which round,  
 With its unemptied cloud of gentle rain,  
 Is an eternal April to the ground,  
 Making it all one emerald —how profound <sup>1</sup>  
 The gulf <sup>1</sup> and how the Giant Element  
 From rock to rock leaps with delirious bound,"  
 Crushing the cliffs, which, downward worn and rent  
 With his fierce footsteps, yield in chasms a fearful vent

## LXXI

To the broad column which rolls on, and shows  
 More like the fountain of an infant sea

<sup>1</sup> *Making it as an emerald* —[D]

<sup>11</sup> *Leaps on from rock to rock—with mighty bound* —[MS M]

Torn from the womb of mountains by the throes  
 Of a new world, than only thus to be  
 Parent of rivers which flow gushingly  
 With many windings through the vale —Look back  
 Lo ! where it comes like an Eternity  
 As if to sweep down all things in its track  
 Charming the eye with dread —a matchless cataract <sup>1</sup>

## LXXII

Horribly beautiful ! but on the verge  
 From side to side beneath the glittering morn  
 An Iris <sup>2</sup> sits, amidst the infernal surge  
 Like Hope upon a death bed, and unworn

1 I saw the Cascata del Marmore of Terni twice at different periods—once from the summit of the precipice and again from the valley below. The lower view is far to be preferred if the traveller has time for one only but in any point of view, either from above or below it is worth all the cascades and torrents of Switzerland put together the Staubach Reichenbach Pisse Vache fall of Arpenaz etc. are rills in comparative appearance. Of the fall of Schaffhausen I cannot speak not yet having seen it.

[The Falls of Reichenbach are at Rosenlau, between Grindelwald and Meiringen the Salanfe or Pisse Vache descends into the valley of the Rhone near Martigny the Nant d'Arpenaz falls into the Arve near Magland on the road between Cluses and Sallanches.]

2 Of the time place and qualities of this kind of iris the reader will see a short account in a note to *Manfred*. The fall looks so much like 'the Hell of waters' that Addison thought the descent alluded to by the gulf in which Alecto †

\* *Manfred* act II sc 1 note This Iris is formed by the rays of the sun on the lower part of the Alpine torrents it is exactly like a rainbow come down to pay a visit and so close that you may walk into it this effect lasts till noon

† This is the gulf through which Virgil's Alecto shoots



Its steady dyes, while all around is torn  
 By the distracted waters, bears serene  
 Its brilliant hues with all their beams unshorn  
 Resembling, 'mid the torture of the scene,  
 Love watching Madness with unalterable mien

plunged into the infernal regions. It is singular enough, that two of the finest cascades in Europe should be artificial—this of the Velino, and the one at Involi. The traveller is strongly recommended to trace the Velino, at least as high as the little lake called *Pic' di Lup*. The Reatine territory was the Italian Tempe (Cicer, *Epist ad Attic*, lib iv 15), and the ancient naturalists ["In lacu Velino nullo non die apparere arcus"] (Plin, *Hist Nat*, lib ii cap lvi), amongst other beautiful varieties, remarked the daily rainbows of the lake Velinus. A scholar of great name has devoted a treatise to this district alone. See Ald Manut, *De Reatina Urbis Agroque*, ap Sallengre, *Novi Thes Ant Rom*, 1735, tom i p 773, sq.

[The "Falls of the Anio," which passed over a wall built by Sixtus V, and plunged into the Grotto of Neptune, were greatly diminished in volume after an inundation which took place in 1826. The New Falls were formed in 1834.]

herself into hell, for the very place, the great reputation of it, the fall of waters, the woods that encompass it, with the smoke and noise that arise from it, are all pointed at in the description

"'Est locus Italiæ  
 densis hunc frondibus atrum  
 Urguet utrimque latus nemoris, medioque fragosus  
 Dat sonitum saxi et torto vertice torrens  
 Hic specus horrendum et sævi spiracula Ditis  
 Monstrantur, ruptoque ingens Acheronte vorago  
 Pestiferas aperit fauces'

*Æneid*, vii 563-570

It was indeed the most proper place in the world for a Fury to make her exit and I believe every reader's imagination is pleased when he sees the angry Goddess thus sinking, as it were, in a tempest, and plunging herself into Hell, amidst such a scene of horror and confusion"—*Remarks on several Parts of Italy*, by Joseph Addison, Esq, 1761, pp 100, 101

## LXXIII

Once more upon the woody Apennine—

The infant Alps which—had I not before

Gazed on their mightier Parents where the pine

Sits on more shaggy summits and where roar<sup>1</sup>

The thundering Lauwine<sup>1</sup>—might be worshipped more

But I have seen the soaring Jungfrau rear<sup>2</sup>

Her never trodden snow, and seen the hoar

Glaciers of bleak Mont Blanc both far and near—

And in Chimani heard the Thunder Hills of fear

## LXXIV

Th Acroceraunian mountains of old name

And on Parnassus seen the Eagles fly

<sup>1</sup> *Dares not ascend the summit —*

or *Clothes a more rocky summit —* —[MS *W* erased]

<sup>2</sup> *But I have seen the virgin Jungfrau rear —*[D]

<sup>3</sup> In the greater part of Switzerland, the avalanches are known by the name of *lauwine*

[Byron is again at fault with his German *Lauwine* (see Schiller *Wilhelm Tell* act iii sc 3) signifies an avalanche not avalanches. In stanza xii line 7 a similar mistake occurs. It may seem strange that for the sake of local colouring or for metrical purposes he should substitute a foreign equivalent which required a note for a fine word already in vogue. But in 1817 *avalanche* itself had not long been naturalized. Fifty years before the Italian *valanca* and *valanche* had found their way into books of travel but *avalanche* appears first (see *N Eng Dict*, art *Avalanche*) in 1789 in Coxes *Trav Swit* xxxviii n 3 and in poetry perhaps in 1791—? Like canon and *veldt* in our own day it might be regarded as on probation. But the fittest has survived and Byron's unlovely and misbegotten *lauwine* has died a natural death.]

Like Spirits of the spot, as 'twere for fame,  
 For still they soared unutterably high  
 I've looked on Ida with a Trojan's eye,  
 Athos Olympus—Ætna—Atlas—made  
 These hills seem things of lesser dignity,  
 All, save the lone Soracte's height, displayed  
 Not *now* in snow, which asks the lyric Roman's aid

## LXXX

For our remembrance, and from out the plain  
 Heaves like a long-swept wave about to break,  
 And on the curl hangs pausing not in vain  
 May he, who will, his recollections rake,  
 And quote in classic raptures, and awake  
 The hills with Latian echoes—I abhorred  
 Too much, to conquer for the Poet's sake,<sup>1</sup>  
 The drilled dull lesson, forced down word by word  
 In my repugnant youth,<sup>2</sup> with pleasure to record

1 These stanzas may probably remind the reader of Ensign Northerton's remarks, "D—n Homo," etc., \* but the reasons for our dislike are not exactly the same. I wish to express, that we become tired of the task before we can comprehend the beauty, that we learn by rote before we can get by heart, that the freshness is worn away, and the future pleasure and advantage deadened and destroyed, by the didactic anticipation, at an age when we can neither feel nor

[\* "Don't pretend to more ignorance than you have, Mr Northerton, I suppose you have heard of the Greeks and Trojans, though, perhaps, you have never read Pope's Homer'—'D—n Homer with all my heart,' says Northerton 'I have the marks of him yet There's Thomas of our regiment always carries a Homo in his pocket'"—*The History of Tom Jones*, by H. Fielding, vii 12]

## LXXVI

Aught that recalls the daily drug which turned

My sickening memory and though Time hath taught

understand the power of compositions which it requires an acquaintance with life as well as Latin and Greek to relish or to reason upon. For the same reason we never can be aware of the fulness of some of the finest passages of Shakespeare ( "To be or not to be" for instance) from the habit of having them hammered into us at eight years old as an exercise not of mind but of memory so that when we are old enough to enjoy them the taste is gone and the appetite palled. In some parts of the continent young persons are taught from more common authors and do not read the best classics till their maturity. I certainly do not speak on this point from any pique or aversion towards the place of my education. I was not a slow though an idle boy and I believe no one could or can be more attached to Harrow than I have always been and with reason—a part of the time passed there was the happiest of my life and my preceptor the Rev Dr Joseph Drury was the best and worthiest friend I ever possessed whose warnings I have remembered but too well though too late when I have erred—and whose counsels I have but followed when I have done well or wisely. If ever this imperfect record of my feelings towards him should reach his eyes let it remind him of one who never thinks of him but with gratitude and veneration—of one who would more gladly boast of having been his pupil if by more closely following his injunctions he could reflect any honour upon his instructor.

\* [The construction is somewhat involved but the meaning is obvious. As a schoolboy the Horatian Muse could not tempt him to take the trouble to construe Horace and even now Soracte brings back unwelcome memories of confinement's lingering hour say 3 quarters of an hour past 3 o'clock in the afternoon 3rd school (see *Life* p. 8). Moore says that the interlined translations on Byron's school books are a proof of the narrow extent of his classical attainments. He must soon have made up for lost time and conquered for the poet's sake, as numerous poetical translations from the classics including the episode of Nisus and Euryalus evidently a labour of love testify. Nor too does the trouble he took and the pride he felt in *Hints from Horace* correspond with this profession of invincible distaste.]

My mind to meditate what then it learned,<sup>1</sup>  
 Yet such the fixed inveteracy wrought<sup>11</sup>  
 By the impatience of my early thought,  
 That, with the freshness wearing out before  
 My mind could relish what it might have sought,  
 If free to choose, I cannot now restore  
 Its health but what it then detested, still abhor."<sup>111</sup>

## LXXVII.

Then farewell, Horace—whom I hated so,  
 Not for thy faults, but mine it is a curse  
 To understand, not feel thy lyric flow,  
 To comprehend, but never love thy verse,  
 Although no deeper Moralist rehearse  
 Our little life, nor Baird prescribe his art,  
 Nor livelier Satirist the conscience pierce,  
 Awakening without wounding the touched heart,  
 Yet fare thee well upon Soracte's ridge we part

## LXXVIII

Oh, Rome! my Country! City of the Soul!  
 The orphans of the heart must turn to thee,  
 Lone Mother of dead Empires! and control  
 In their shut breasts their petty misery  
 What are our woes and sufferance? Come and see  
 The cypress—hear the owl—and plod your way

<sup>1</sup> *My mind to analyse* —[MS M]

<sup>11</sup> *Yet such the inveterate impression* —[MS M erased]

<sup>111</sup> *but what it then abhorred must still abhor* —[MS M]

O'er steps of broken thrones and temples—Ye  
Whose agonies are evils of a day—  
A world is at our feet as fragile as our clay

## LXXIX

The Niobe of nations! there she stands  
Childless and crownless in her voiceless woe  
An empty urn within her withered hands  
Whose holy dust was scattered long ago  
The Scipios tomb contains no ashes now  
The very sepulchres lie tenantless

1 — in her tearless eye — [MS 12]

1 [The tomb of the Scipios by the Porta Latina was discovered by the brothers Sassi in May 1780. It consists of several chambers excavated in the tufa. One of the larger chambers contained the famous sarcophagus of L. Scipio Barbatus the great grandfather of Scipio Africanus which is now in the Vatican in the Atrio Quadrato. When the sarcophagus was opened in 1780 the skeleton was found to be entire. The bones were collected and removed by Angelo Quirini to his villa at Padua. The chambers contained numerous inscriptions which were detached and removed to the Vatican. Hobhouse (*Hist Illust* pp 169-171) it pains to point out that the discovery of 1780 confirmed the authenticity of an inscription to Lucius son of Barbatus Scipio h h h d b n b o c k s l e d n C n l a l by the I  
inscripti

either to procure the necessary relics for churches dedicated to Christian saints or martyrs or (a likelier hypothesis) with the expectation of finding the ornaments buried with the dead. The sarcophagi were sometimes transported from their site and emptied for the reception of purer ashes. He instances those of Innocent II and Clement VII which were certainly constructed for heathen tenants.]

Of then heroic dwellers dost thou flow,  
 Old Tiber! through a marble wilderness?  
 Rise, with thy yellow waves, and mantle her distress<sup>1</sup>

## LXXX

The Goth, the Christian Time—War—Flood, and  
 Fire,<sup>2</sup>

Have dealt upon the seven-hilled City's pride.

<sup>1</sup> [The reference is to the historical inundations of the Tiber, of which a hundred and thirty-two have been recorded from the foundation of the city down to December, 1870, when the river rose to fifty-six feet—thirty feet above its normal level]

<sup>2</sup> [The Goths besieged and sacked Rome under Alaric, A.D. 410, and Totila, 546. Other barbarian invaders—Genseric, a Vandal, 455, Ricimer, a Sueve, 472, Vitiges, a Dalmatian, 537, Arnulph, a Lombard, 756—may come under the head of "Goth." "The Christian," "from motives of fanaticism"—Theodosius, for instance, in 426, and Stilicho, who burned the Sibylline books—despoiled, mutilated, and pulled down temples. Subsequently, popes, too numerous to mention, laid violent hands on the temples for purposes of repair, construction, and ornamentation of Christian churches. More than once ancient structures were converted into cannon-balls. There were, too, Christian invaders and sackers of Rome. Robert Guiscard (Hofmann calls him Wiscardus), in 1004, Frederic Barbarossa, in 1167, the Connétable de Bourbon, in 1527, may be instanced. "Time and War" speak for themselves. For "Flood," *vide supra*. As for "Fire," during the years 1082–84 the Emperor Henry IV burnt "a great part of the Leonine city," and Guiscard "burnt the town from the Flaminian gate to the Antonine column, and laid waste the Esquiline to the Lateran, thence he set fire to the region from that church to the Coliseum and the Capitol." Of earthquakes Byron says nothing, but there were earthquakes, *e.g.* in 422 and 1349. Another foe, a destroying angel who "wasteth at noonday," modern improvement, had not yet opened a seventh seal. (See *Historical Illustrations*, pp. 91–168)]

She saw her glories star by star expire,<sup>1</sup>  
 And up the steep barbarian Monarchs ride  
 Where the car climbed the Capitol <sup>1</sup> far and wide  
 Temple and tower went down nor left a site  
 Chaos of ruins! who shall trace the void  
 O'er the dim fragments cast a lunar light,  
 And say, 'here was or is where all is doubly night?

## LXXXI

The double night of ages and of her <sup>11</sup>  
 Night's daughter, Ignorance,<sup>2</sup> hath wrapt and wrap

<sup>1</sup> *She saw her glories one by one expire* — [MS M]

<sup>11</sup> *The double night of Ruins* — — [MS M]

<sup>1</sup> [Compare Macaulay's *Lays of Ancient Rome* 'Prophecy of Capys' stanza xxx —

Blest and thrice blest the Roman  
 Who sees Rome's brightest day  
 Who sees that long victorious pomp  
 Wind down the Sacred Way

<sup>2</sup> [The construction is harsh and puzzling. Apparently the subject of 'hath wrapt' is the 'double night of ages' the subjects of 'wrap' the 'night of ages' and the 'night of Ignorance' but even so the sentence is ambiguous. Not less amazing is the confusion of metaphors. Rome is a desert through which we steer mounted presumably on a camel—the ship of the desert. Mistaken associations are as it were stumbling blocks and no sooner have we verified an association discovered a ruined temple in the exact site which Livy's pictured page has assigned to it—a discovery as welcome to the antiquarian as water to the thirsty traveller—than our theory is upset and we perceive that we have been deluded by a mirage.]



All round us , we but feel our way to err  
 The Ocean hath his chart, the Stars their map,  
 And Knowledge spreads them on her ample lap ,  
 But Rome is as the desert where we steer  
 Stumbling o'er recollections , now we clap  
 Our hands, and cry " Eureka ! " " it is clear "  
 When but some false Mirage of ruin rises near

## LXXXII

Alas ! the lofty city ! and alas !  
 The trebly hundred triumphs <sup>1</sup> and the day  
 When Brutus made the dagger's edge surpass  
 The Conqueror's sword in bearing fame away !  
 Alas, for Tully's voice, and Virgil's lay,<sup>1</sup>  
 And Livy's pictured page ! but these shall be  
 Her resurrection , all beside—decay.  
 Alas, for Earth, for never shall we see  
 That brightness in her eye she bore when Rome was  
 free !

## LXXXIII

Oh, thou, whose chariot rolled on Fortune's wheel,  
 Triumphant Sylla <sup>1</sup> <sup>2</sup> Thou, who didst subdue

<sup>1</sup> *Alas, for Tully's voice, and Titus' sway  
 And Virgil's verse, the first and last must be  
 Her Resurrection* —[MS M]

<sup>1</sup> Orosius gives 320 for the number of triumphs [2 e from Romulus to the double triumph of Vespasian and Titus (*Hist*, vii 9)] He is followed by Panvinus, and Panvinus by Mr Gibbon and the modern writers

<sup>2</sup> Certainly, were it not for these two traits in the life of

Thy country's foes ere thou wouldst pause to feel  
 The wrath of thy own wrongs or reap the due  
 Of hoarded vengeance till thine Eagles flew  
 O'er prostrate Asia,—thou, who with thy frown  
 Annihilated senates—Roman too,  
 With all thy vices—for thou didst lay down  
 With an atoning smile a more than earthly crown

## LXXXIV

Thy dictatorial wreath—couldst thou divine  
 To what would one day dwindle that which made

Sylla alluded to in this stanza we should regard him as a monster unredeemed by any admirable quality. The *alone* *ment* of his voluntary resignation of empire may perhaps be accepted by us as it seems to have satisfied the Romans who if they had not respected must have destroyed him. There could be no mean no division of opinion they must have all thought like Eucrates that what had appeared ambition was a love of glory and that what had been mistaken for pride was a real grandeur of soul—( *Seigneur vous changez toutes mes idées de la façon dont je vous vois agir Je croyois que vous aviez de l'ambition mais aucun amour pour la gloire je voyois bien que votre âme étoit haute mais je ne soupçonnois pas quelle fut grande — Dialogue de Sylla et d'Eucrate* ) *Considerations de la Grandeur des Romains etc* Paris 1795 II 19 By Charles de Secondat Baron de Montesquieu

[Stanza lxxxiii indicates the following events in the life of Sulla. In B.C. 81 he assumed the name of Felix (or according to Plutarch Epaphroditus *Plut. Vita* 181 n 787) (line 1). Five years before this B.C. 86 during the consulship of Marius and Cinna his party had been overthrown and his regulations annulled but he declined to return to Italy until he had brought the war against Mithridates to a successful conclusion B.C. 83 (line 3-6). In B.C. 81 he was appointed dictator (line 7) and B.C. 79 he resigned his dictatorship and retired into private life (line 9).]

Thou more than mortal? and that so supine  
 By aught than Romans Rome should thus be laid? <sup>1</sup>  
 She who was named Eternal, and arrayed  
 Her warriors but to conquer—she who veiled  
 Earth with her haughty shadow, and displayed,<sup>11</sup>  
 Until the o'er-canopied horizon failed,  
 Her rushing wings—Oh! she who was Almighty hailed <sup>1</sup>

XXXX

Sylla was first of victors, but our own,<sup>111</sup>  
 The sagest of usurpers, Cromwell! he  
 Too swept off senates while he hewed the throne  
 Down to a block—immortal rebel! See  
 What crimes it costs to be a moment free,  
 And famous through all ages! but beneath  
 His fate the moral lurks of destiny,  
 His day of double victory and death  
 Beheld him win two realms, and, happier, yield his  
 breath <sup>1</sup>

<sup>1</sup> *how supine*  
*Into such dust deserted Rome should fade,*  
 or, *In self-woven sackcloth Rome should thus be laid —*  
 [MS M erased]

<sup>11</sup> *The Earth beneath her shadow and displayed*  
*Her wings as with the horizon and was hailed,*  
 or, *The rushings of his wings and was Almighty hailed —*  
 [MS M erased]

<sup>111</sup> *Sylla supreme of Victors—save our own*  
*The ablest of Usurpers—Cromwell—he*  
*Who swept off Senates—while he hewed the Throne*  
*Down to a block—immortal Villain! See*  
*What crimes, etc —[MS M]*

<sup>1</sup> On the 3rd of September Cromwell gained the victory of

## LXXXVI

The third of the same Moon whose former course  
 Had all but crowned him, on the selfsame day  
 Deposed him gently from his throne of force  
 And laid him with the Earth's preceding clay  
 And showed not Fortune thus how fame and sway  
 And all we deem delightful and consume  
 Our souls to compass through each arduous way  
 Are in her eyes less happy than the tomb?  
 Were they but so in Man's how different were his doom!

## LXXXVII

And thou dread Statue! <sup>1</sup> yet existent in <sup>2</sup>  
 The austerest form of naked majesty—  
 Thou who beheldest mid the assassins' din  
 At thy bathed base the bloody Cæsar lie  
 Folding his robe in dying dignity—  
 An offering to thine altar from the Queen  
 Of gods and men great Nemesis! did he die  
 And thou too perish Pompey? have ye been  
 Victors of countless kings, or puppets of a scene?

Dunbar [1650] a year afterwards he obtained his crown  
 ing mercy of Worcester [1651] and a few years after  
 [1658] on the same day which he had ever esteemed the  
 most fortunate for him died

1 [The statue of Pompey in the Sala dell Udinanza of  
 the Palazzo Spada is no doubt a portrait and belongs to  
 the close of the Republican period. It cannot however  
 with any certainty be identified with the statue in the Curia  
 at whose base great Cæsar fell (See *Antike Bildwerke  
 in Rom* F. Matz F. von Duhn 1 309)]

## LXXXVIII

And thou, the thunder-stricken nurse of Rome !<sup>1 211</sup>

She-wolf ! whose brazen-imaged dugs impart

The milk of conquest yet within the dome

Where, as a monument of antique art,

Thou standest    Mother of the mighty heart,

Which the great Founder sucked from thy wild teat,

Scorched by the Roman Jove's ethereal dart,

And thy limbs black with lightning    dost thou yet

Guard thine immortal cubs, nor thy fond charge forget ?

## LXXXIX

Thou dost ,    but all thy foster-babes are dead

The men of iron , and the World hath reared

Cities from out their sepulchres    men bled

In imitation of the things<sup>2</sup> they feared,

And fought and conquered, and the same course  
steered,

At awful distance , but as yet none have,

1 [The bronze "Wolf of the Capitol" in the Palace of the Conservators is unquestionably ancient, belonging to the end of the sixth or beginning of the fifth century B C , and probably of Græco-Italian workmanship. The twins, as Winckelmann pointed out (see Hobhouse's *note*), are modern, and were added under the impression that this was the actual bronze described by Cicero, *Cat*, iii 8, and Virgil, *Æn*, viii 631 (See *Monuments de l'Art Antique*, par Olivier Ravet, Paris, 1884, Livraison 11, Planche 7 )]

2 [The Roman "things" whom the world feared, set the fashion of shedding their blood in the pursuit of glory. The nations, of modern Europe, "bastard" Romans, have followed their example.]

Nor could the same supremacy have neared  
 Save one vain Man, who is not in the grave—  
 But, vanquished by himself to his own slaves a slave—<sup>1</sup>

## XC

The fool of false dominion—and a kind  
 Of bastard Cæsar following him of old  
 With steps unequal, for the Roman's mind  
 Was modelled in a less terrestrial mould<sup>2</sup>  
 With passions fiercer yet a judgment cold<sup>2</sup>  
 And an immortal instinct which redeemed  
 The frailties of a heart so soft yet bold—  
 Alcides with the distaff now he seemed  
 At Cleopatra's feet—and now himself he beamed

## XCI

And came—and saw—and conquered!<sup>3</sup> But the man  
 Who would have tamed his Eagles down to flee

1 [Compare *The Age of Bronze* v—

The king of kings and yet of slaves the slave ]

2 [In *Comparison of the Present State of France with that of Rome* etc published in the *Morning Post* September 21 1802 Coleridge speaks of Buonaparte as the new Cæsar but qualifies the expression in a note But if reserve if darkness if the employment of spies and informers if an indifference to all religions except as instruments of state policy

against our will the name and history of Tiberius —*Essays on His Own Times* ii 481 ]

3 [According to Suetonius i 37 the famous words *Veni*

Like a trained falcon, in the Gallic van,<sup>1</sup>  
 Which he, in sooth, long led to Victory,  
 With a deaf heart which never seemed to be  
 A listener to itself, was strangely framed,  
 With but one weakest weakness—Vanity<sup>2</sup>  
 Coquettish in ambition—still he aimed  
 And what? can he avouch, or answer what he claimed?<sup>3</sup>

## XCII

And would be all or nothing—nor could wait  
 For the sure grave to level him, few years  
 Had fixed him with the Cæsars in his fate  
 On whom we tread. For *this* the conqueror rears  
 The Arch of Triumph<sup>1</sup> and for this the tears  
 And blood of earth flow on as they have flowed,  
 An universal Deluge, which appears  
 Without an Ark for wretched Man's abode,  
 And ebbs but to reflow! Renew thy rainbow, God!<sup>2</sup>

<sup>1</sup> *Of pettier passions which raged angrily*—[MS *M* erased]

<sup>2</sup> *At what? can he reply? his lustre is unnamed*—

[MS *M* erased]

<sup>3</sup> *How oft—how long, oh God!*—[MS *M* erased]

*Vidi, Vici*, were blazoned on litters in the triumphal procession which celebrated Cæsar's victory over Pharnaces II, after the battle of Zela (B C 47) ]

<sup>1</sup> [By "flee" in the "Gallic van," Byron means "fly towards, not away from, the foe" He was, perhaps, thinking of the Biblical phrases, "flee like a bird" (*Ps* vi 1), and "flee upon horses" (*Isa* xxx 16), but he was not careful to "tame down" words to his own use and purpose ]

## XCIII

What from this barren being do we reap? <sup>1</sup>

Our senses narrow and our reason frail

Life short, and truth a gem which loves the deep

And all things weighed in Custom's falsest scale

Opinion an Omnipotence — whose veil

Mantles the earth with darkness, until right

And wrong are accidents, and Men grow pale

Lest their own judgments should become too bright

And their free thoughts be crimes and Earth have too  
much light

## XCIV

And thus they plod in sluggish misery

Rotting from sire to son and age to age <sup>3</sup>

<sup>1</sup> *As if thus they sleep in some dull certainty* — [MS *M* erased]

<sup>1</sup> — Omnes pœne veteres qui nihil cognosci nihil percipi nihil sciri posse dixerunt angustos sensus imbecillos animos brevia curricula vitæ et (ut Democritus) in profundo veritatem esse demersam opinionibus et institutis omnia teneri nihil veritati relinqui deinceps omnia tenebris circumfusa esse dixerunt — *Academ* lib 1 cap 12 The eighteen hundred years which have elapsed since Cicero wrote this have not removed any of the imperfections of humanity and the complaints of the ancient philosophers may without injustice or affectation be transcribed in a poem written yesterday

<sup>2</sup> [Compare Gray's *Elegy* stanza xv —

Full many a gem of purest ray serene

The dark unfathom'd caves of ocean bear ]

<sup>3</sup> [Compare *As You Like It* act II sc 7 lines 26-28—

And so from hour to hour we ripe and ripe

And then from hour to hour we rot and rot

And thereby hangs a tale ]



Proud of then trampled nature, and so die,<sup>1</sup>  
 Bequeathing their hereditary rage  
 To the new race of inborn slaves, who wage  
 War for their chains, and rather than be free,  
 Bleed gladiator-like, and still engage  
 Within the same Arena where they see  
 Their fellows fall before, like leaves of the same tree

## LXV.

I speak not of men's creeds—they rest between  
 Man and his Maker but of things allowed,  
 Averred, and known, and daily, hourly seen  
 The yoke that is upon us doubly bowed,  
 And the intent of Tyranny avowed,  
 The edict of Earth's rulers, who are grown  
 The apes of him who humbled once the proud,  
 And shook them from their slumbers on the throne,  
 Too glorious, were this all his mighty arm had done

## LXVI

Can tyrants but by tyrants conquered be,  
 And Freedom find no Champion and no Child<sup>1</sup>

<sup>1</sup> *For such existence is as much to die*—[MS M erased]  
 or, *Bequeathing their trampled natures till they die*—  
 [MS M erased]

<sup>1</sup> [In his speech *On the Continuance of the War with France*, which Pitt delivered in the House of Commons, February 17, 1800, he described Napoleon as "the child and champion of Jacobinism" At least the phrase occurs in

Such as Columbia saw arise when she  
 Sprung forth a Pallas armed and undefiled?  
 Or must such minds be nourished in the wild  
 Deep in the unpruned forest, midst the roar<sup>1</sup>  
 Of cataracts where nursing Nature smiled  
 On infant Washington? Has Earth no more  
 Such seeds within her breast, or Europe no such shore?

## XCVII

But France got drunk with blood to vomit crime<sup>1</sup>  
 And fatal have her Saturnalia been<sup>11</sup>  
 To Freedom's cause in every age and clime  
 Because the deadly days which we have seen  
 And vile Ambition that built up between  
 Man and his hopes an adamantine wall

<sup>1</sup> *Deep in the lone Savannah* — — — [MS *M* erased]

<sup>11</sup> *Too long hath Earth been drunk with blood and crime* —  
 [MS *M* erased]

<sup>111</sup> *Her span of freedom hath but fatal been*  
*To that of any coming age or clime* — [MS *M*]

the report which Coleridge prepared for the *Morning Post* of February 18 1800 and it appears in the later edition in the Collection of Pitt's speeches. It does not occur in the speech as reported by the *Times*. It is curious that in the jottings which Coleridge Parliamentary reporter *pro hac vice* scrawled in pencil in his note book the phrase appears as 'the nursing and champion of Jacobinism' and it is possible that the alternative of the more rhetorical but less forcible 'child' was the poet's handiwork. It became a current phrase and Coleridge more than once reverts to it in the articles which he contributed to the *Morning Post* in 1800 (See *Essays on His Own Times* ii 93 and iii 1009-1019 and *Letters of Samuel Taylor Coleridge* 1895 i 377 note.)

And the base pageant<sup>1</sup> last upon the scene,  
 Are grown the pretext for the eternal thrall  
 Which nips Life's tree, and dooms Man's worst his  
 second fall<sup>2</sup>

## XCVIII.

Yet, Freedom<sup>1</sup> yet thy banner, torn, but flying,  
 Streams like the thunder-storm *against* the wind,<sup>2</sup>  
 Thy trumpet voice, though broken now and dying,  
 The loudest still the Tempest leaves behind,  
 Thy tree hath lost its blossoms, and the rind,  
 Chopped by the axe, looks rough and little worth,  
 But the sap lasts, and still the seed we find  
 Sown deep, even in the bosom of the North.  
 So shall a better spring less bitter fruit bring forth

## XCIX

There is a stern round tower of other days,<sup>1</sup>  
 Firm as a fortress, with its fence of stone,

1 [By the "base pageant" Byron refers to the Congress of Vienna (September, 1815), the "Holy Alliance" (September 26), into which the Duke of Wellington would not enter, and the Second Treaty of Paris, November 20, 1815.]

2 [Compare Shelley's *Hellas Poems*, 1895, II 358—

"O Slavery! thou frost of the world's prime,  
 Killing its flowers, and leaving its thorns bare!"

3 [Shelley chose the first two lines of this stanza as the motto for his *Ode to Liberty*.]

4 Alluding to the tomb of Cecilia Metella, called Capo di Bove [Four words, and two initials, compose the whole of the transcription which, whatever was its ancient position,



## CI

Was she as those who love their lords, or they  
 Who love the lords of others? such have been  
 Even in the olden time, Rome's annals say  
 Was she a matron of Cornelia's mien,  
 Or the light an of Egypt's graceful Queen,  
 Profuse of joy or 'gainst it did she war,  
 Inveterate in virtue? Did she lean  
 To the soft side of the heart, or wisely bar  
 Love from amongst her griefs? for such the affections  
 are <sup>1</sup>

## CII

Perchance she died in youth it may be, bowed  
 With woes far heavier than the ponderous tomb  
 That weighed upon her gentle dust a cloud  
 Might gather o'er her beauty, and a gloom  
 In her dark eye, prophetic of the doom  
 Heaven gives its favourites <sup>1</sup> early death yet shed  
 A sunset charm around her, and illumine  
 With hectic light, the Hesperus of the dead,  
 Of her consuming cheek the autumnal leaf-like red

<sup>1</sup> *Love from her duties—still a conqueress in the war —*  
 [MS M erased]

<sup>1</sup> "Ὅν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος  
 Τὸ γὰρ θανεῖν οὐχ αἰσχρὸν, ἀλλ' αἰσχρὸς θανεῖν  
*Gnomici Poetæ Græci*, R F P Brunck, 1784, p 231

## CIII

Perchance she died in age—surviving all  
 Charms—kindred—children—with the silver gray  
 On her long tresses which might yet recall  
 It may be still a something of the day  
 When they were braided and her proud array  
 And lovely form were envied praised and eyed  
 By Rome—But whither would Conjecture stray?<sup>1</sup>  
 Thus much alone we know—Metella died  
 The wealthiest Roman's wife Behold his love or  
 pride!

## CIV

I know not why—but standing thus by thee  
 It seems as if I had thine inmate known  
 Thou Tomb! and other days come back on me  
 With recollected music though the tone  
 Is changed and solemn like the cloudy groan  
 Of dying thunder on the distant wind,

1 [ It is more likely to have been the pride than the love of Crassus which raised so superb a memorial to a wife whose name is not mentioned in history unless she be supposed to be that lady whose intimacy with Dolabella was so offensive to Tullia the daughter of Cicero or she who was divorced by Lentulus Spinther or she perhaps the same person from whose ear the son of Æsopus transferred a precious jewel to enrich his daughter (*vide* Hor, *Sat* ii 3-39) (*Hist Illust* p 200) The wealth of Crassus was proverbial as his *agnomen* Dives, testifies (Plut *Crassus* ii in Lipsizæ 1813 v 156 sq)]

Yet could I seat me by this ivied stone  
 Till I had bodied forth the heated mind<sup>1</sup>  
 Forms from the floating wreck which Ruin leaves behind

## CV

And from the planks, far shattered o'er the rocks,  
 Built me a little bark of hope, once more  
 To battle with the Ocean and the shocks  
 Of the loud breakers, and the ceaseless roar  
 Which rushes on the solitary shore  
 Where all lies foundered that was ever dear  
 But could I gather from the wave-worn store  
 Enough for my rude boat, where should I steer?  
 There woos no home, nor hope, nor life, save what is  
 here "

## CVI.

Then let the Winds howl on<sup>1</sup> their harmony  
 Shall henceforth be my music, and the Night  
 The sound shall temper with the owlets' cry,  
 As I now hear them, in the fading light  
 Dim o'er the bird of darkness' native site,  
 Answering each other on the Palatine,  
 With their large eyes, all glistening gray and bright,  
 And sailing pinions Upon such a shine  
 What are our petty griefs?— let me not number mine

<sup>1</sup> *Till I had called forth even from the mind —[MS M erased]  
 with heated mind —[MS M]*

<sup>2</sup> *I have no home —[MS M]*

## CVII

Cypress and ivy, weed and wallflower grown<sup>1</sup>  
 Matted and massed together—hillocks heaped  
 On what were chambers—arch crushed column strown  
 In fragments—choked up vaults and frescos steeped  
 In subterranean damp, where the owl peeped,<sup>1</sup>  
 Deeming it midnight —Temples—Baths—or Halls?  
 Pronounce who can for all that Learning reaped  
 From her research hath been that these are walls—  
 Behold the Imperial Mount! tis thus the Mighty falls<sup>2</sup>

<sup>1</sup> — *wherein I have crept*  
*The Reptiles which —*  
*or Scorpion and blindworm — — [MS M erased]*

<sup>1</sup> [Compare Rogers's *Italy* Rome (*Poems* 1857) 11  
 169—

Or climb the Palatine

Long while the seat of Rome hereafter found  
 Less than enough (so monstrous was the brood  
 Engendered there so Titan like) to lodge  
 One in his madness and inscribe my name—  
 My name and date on some broad aloe leaf  
 That shoots and spreads within those very walls  
 Where Virgil read aloud his tale divine  
 When his voice faltered and a mother wept  
 Tears of delight! \*

And compare Shelley's *Poetical Works* 1895 iii 276—

Rome by the sea  
 The very soil is formed  
 Of crumbled brickwork  
 Nothing has been told—nothing  
 Can be told—to satisfy the belief of any but the Roman

<sup>2</sup> The Palatine is one mass of ruins particularly on the side towards the Circus Maximus. The very soil is formed of crumbled brickwork. Nothing has been told—nothing can be told—to satisfy the belief of any but the Roman

[At the words *Tu Marcellus eris etc* (*vid* Tib Cl Dona tus *Life of Virgil* (Virg, *Opera*) Leeuwarden 167 vol 1)]



## CVIII

There is the moral of all human tales,<sup>1</sup>

'Tis but the same rehearsal of the past,

antiquary [The Palatine was the site of the successive "Domus" of Augustus, Tiberius, and Caligula, and of the *Domus Transitoria* of Nero, which perished when Rome was burnt. Later emperors—Vespasian, Domitian, Septimius Severus—added to the splendour of the name-giving Palatine. "The troops of Genseric," says Hobhouse (*Hist. Illust.*, p. 206), "occupied the Palatine, and despoiled it of all its riches and when it again rises, it rises in ruins." Systematic excavations during the last fifty years have laid bare much that was hidden, and "learning and research" have in parts revealed the "obliterated plan," but, in 1817, the "shapeless mass of ruins" defied the guesses of antiquarians. "You walk in the Palatine ruins—will be undisturbed, unless you startle a fox in breaking through the brambles in the corridors, or burst unawares through the hole of some shivered fragments into one of the half-buried chambers, which the peasants have blocked up to serve as stalls for their jackasses, or as huts for those who watch the gardens" (*Hist. Illust.*, p. 212).]

1 The author of the *Life of Cicero*, speaking of the opinion entertained of Britain by that orator and his contemporary Romans, has the following eloquent passage—"From their railleries of this kind, on the barbarity and misery of our island, one cannot help reflecting on the surprising fate and revolutions of kingdoms, how Rome, once the mistress of the world, the seat of arts, empire, and glory, now lies sunk in sloth, ignorance, and poverty, enslaved to the most cruel as well as to the most contemptible of tyrants, superstition and religious imposture, while this remote country, anciently the jest and contempt of the polite Romans, is become the happy seat of liberty, plenty, and letters, flourishing in all the arts and refinements of civil life, yet running, perhaps, the same course which Rome itself had run before it, from virtuous industry to wealth, from wealth to luxury, from luxury to an impatience of discipline and corruption of morals—till, by a total degeneracy and loss of virtue, being grown ripe for destruction, it fall a prey at last to some hardy oppressor, and, with the loss of liberty, losing everything that is valuable, sinks gradually again into its original barbarism" (See *Life of M. Tullius Cicero*, by Conyers Middleton, D D, 1823, sect vi vol 1 pp 399, 400)

First Freedom and then Glory—when that fails  
 Wealth—Vice—Corruption—Barbarism at last  
 And History, with all her volumes vast  
 Hath but *one* page—tis better written here  
 Where gorgeous Tyranny hath thus amassed  
 All treasures all delights that Eye or Ear  
 Heart Soul could seek—Tongue ask—Away with words!  
 draw near

## CIX

Admire—exult—despise—laugh—weep—for here  
 There is such matter for all feeling—Man!<sup>1</sup>  
 Thou pendulum betwixt a smile and tear,  
 Ages and Realms are crowded in this span  
 This mountain whose obliterated plan  
 The pyramid of Empires pinnacled  
 Of Glory's gewgaws shining in the van  
 Till the Sun's rays with added flame were filled!  
 Where are its golden roofs?<sup>1</sup> where those who dared to  
 build?

<sup>1</sup> *Oh ho ho ho—thou creature of a Man—[MS M erased]*

<sup>11</sup> *And show of Glory's gewgaws in the van*

*And th' Sun's rays with flames more dazzling filled—[MS M]*

<sup>1</sup> [The golden roofs were those of Nero's *Domus Aurea* which extended from the north west corner of the Palatine to the Gardens of Mæcenas on the Esquiline spreading over the sites of the Temple of Vesta and Rome on the platform of the Velia the Colosseum and the Thermæ of Titus as far as the Sette Sale. In the fore court was the colossal statue of Nero. The pillars of the colonnade which measured a thousand feet in length stood three deep. All that was not lake or wood or vineyard or pasture was overlaid with plates of gold picked out with gems and mother of pearl (Suetonius vi 31 Tacitus *Ann* xv 4)]

## CX

'Tully was not so eloquent as thou,  
 Thou nameless column<sup>1</sup> with the buried base !  
 What are the laurels of the Cæsar's brow ?  
 Crown me with ivy from his dwelling-place.  
 Whose arch or pillar meets me in the face,  
 Titus or Trajan's? No 'tis that of Time  
 Triumph, arch, pillar, all he doth displace'  
 Scoffing, and apostolic statues<sup>2</sup> climb  
 To crush the imperial urn, whose ashes slept sublime,

1        *all he doth deface* —[MS M]

Substructions of the *Domus Aurea* have been discovered on the site of the Baths of Titus and elsewhere, but not on the Palatine itself. Martial, *Epig* 695 (*Lib Spect*, 11), celebrates Vespasian's restitution of the *Domus Aurea* and its "policies" to the people of Rome

"Hic ubi sidereus propius videt astra colossus  
 Et crescunt media pugnata celsa via,  
 Invidiosa feri radiabant atria regis  
 Unaque jam tota stabat in urbe domus'

"Here where the Sun-god greets the Morning Star,  
 And tow'ring scaffolds block the public way,  
 Fell Nero's loathed pavilion flashed afar,  
 Erect and splendid 'mid the town's decay"]

1 [By the "nameless" column Byron means the column of Phocas, in the Forum. But, as he may have known, it had ceased to be nameless when he visited Rome in 1817. During some excavations which were carried out under the auspices of the Duchess of Devonshire, in 1813, the soil which concealed the base was removed, and an inscription, which attributes the erection of the column to the Eucharist Sinaragdus, in honour of the Emperor Phocas, A.D. 608, was brought to light. The column was originally surmounted by a gilded statue, but it is probable that both column and statue were stolen from earlier structures and rededicated to Phocas. Hobhouse (*Hist Illust*, pp 240-242) records the discovery, and prints the inscription *in extenso*.]

2 The column of Trajan is surmounted by St Peter, that of Aurelius by St Paul. (See *Hist Illust*, p 214.)

## CXI

Buried in air, the deep blue sky of Rome  
 And looking to the stars they had contained  
 A Spirit which with these would find a home  
 The last of those who o'er the whole earth reigned  
 The Roman Globe—for, after, none sustained,  
 But yielded back his conquests—he was more  
 Than a mere Alexander, and unstained  
 With household blood and wine, serenely wore  
 His sovereign virtues—still we Trajan's<sup>1</sup> name adore

[The column was excavated by Paul III in the sixteenth century. In 1588 Sixtus V replaced the bronze statue of Trajan holding a gilded globe which had originally surmounted the column by a statue of St Peter, in gilt bronze. The legend was that Trajan's ashes were contained in the globe. They are said to have been deposited by Hadrian in a golden urn in a vault under the column. It is certain that when Sixtus V opened the chamber he found it empty. A medal was cast in honour of the erection of the new statue inscribed with the words of the Magnificat *Exalavit humiles*.]

1 Trajan was *proverbially* the best of the Roman princes and it would be easier to find a sovereign uniting exactly the opposite characteristics than one possessed of all the happy qualities ascribed to this emperor. When he mounted the throne says the historian Dion he was strong in body, he was vigorous in mind age had impaired none of his faculties he was altogether free from envy and from detraction he honoured all the good and he advanced them and on this account they could not be the objects of his fear or of his hate he never listened to informers he gave not way to his anger he abstained equally from unfair exactions and unjust punishments he had rather be loved as a man than honoured as a sovereign he was affable with his people respectful to the senate and universally beloved by both he inspired none with dread but the enemies of his country (See Eutrop *Hist Rom Brev* lib viii cap v Dion *Hist Rom* lib lxiii caps vi vii)

[M Ulpian Trajanus (A.D. 52-117) celebrated a triumph

## CXII

Where is the rock of Triumph,<sup>1</sup> the high place

Where Rome embraced her heroes? where the steep

over the Dacians in 103 and 106. It is supposed that the column which stands at the north end of the Forum Trajanum commemorated the Dacian victories. In 115-16 he conquered the Parthians, and added the province of Armenia Minor to the empire. It was not, however, an absolute or a final victory. The little desert stronghold of Atræ, or Hatra, in Mesopotamia, remained uncaptured, and, instead of incorporating the Parthians in the empire, he thought it wiser to leave them to be governed by a native prince under the suzerainty of Rome. His conquests were surrendered by Hadrian, and henceforth the tide of victory began to ebb. He died on his way back to Rome, at Selinus, in Cilicia, in August, 117.

Trajan's "moderation was known unto all men." Pliny, in his *Panegyricus* (xxii), describes his first entry into Rome. He might have assumed the state of a monarch or popular hero, but he walked afoot, conspicuous, pre-eminent, a head and shoulders above the crowd—a triumphal entry, but it was imperial arrogance, not civil liberty, over which he triumphed. "You were our king," he says, "and we your subjects, but we obeyed you as the embodiment of our laws." Martial (*Épig.*, v. 72) hails him not as a tyrant, but an emperor—yea, more than an emperor—as the most righteous of lawgivers and senators, who had brought back plain Truth to the light of day, and Claudian (viii. 318) maintains that his glory will live, not because the Parthians had been annexed, but because he was "mitis patriæ." The divine honours which he caused to be paid to his adopted father, Nerva, he refused for himself. "For just reasons," says Pliny, "did the Senate and people of Rome assign thee the name and title of Optimus." Another honour awaited him. "Il est seul Empereur," writes M. De La Berge, "dont les restes aient reposé dans l'enceinte de la ville Éternelle" (See Pliny's *Panegyricus*, *passim*, and *Essai sur le règne de Trajan*, Bibliothèque de L'École des Hautes Études, Paris, 1877.)

<sup>1</sup> [The archæologists of Byron's day were unable to fix the exact site of the temple of Jupiter Optimus Maximus on the Capitoline. "On which side," asks Hobhouse (*Hist. Illust.*, p. 224), "stood the citadel, on what the great temple of the

Tarpeian?—fittest goal of Treason's race  
 The Promontory whence the Traitor's Leap<sup>1</sup>  
 Cured all ambition?<sup>2</sup> Did the conquerors heap  
 Their spoils here? Yes and in yon field below  
 A thousand years of silenced factions sleep—  
 The Forum where the immortal accents glow,  
 And still the eloquent air breathes—burns with Cicero!<sup>11 3</sup>

## CXLIII

The field of Freedom—Faction—Fame—and Blood  
 Here a proud people's passions were exhaled,

1 *The State Lencadia* — —[*MS* *W* crossed]

11. *There first did Tully's burning accents glow!*  
*Yes—eloquently still—the echoes tell me so —[D]*

Capitol and did the temple stand in the citadel? Excavations which were carried on in 1876-7 by Professors Jordan and Lanciani enabled them to identify with tolerable certainty "the site of the central temple and its adjacent wings with the site of the Palazzo Caffarelli and its dependencies which occupy the south east section of the Mons Capitolinus. There are still however rival Tarpeian Rocks—one (in the Vicolo della Rupe Tarpea) on the western edge of the hill facing the Tiber and the other (near the Casa Tarpea) on the south east towards the Palatine. But if Dionysius who describes the Traitor's Leap as being in sight of the Forum is to be credited the actual precipice from which traitors (and other criminals *e.g.* bearers of false witness) were thrown must have been somewhere on the southern and now less precipitous escarpment of the mount.]

1 [M. Manlius who saved the Capitol from the Gauls in B.C. 390, was afterwards (B.C. 384) arraigned on a charge of high treason by the patricians condemned and by order of the tribunes thrown down the Tarpeian Rock. Livy (vi. 10) credits him with a *saeva cupiditas regni*—a depraved ambition for assuming the kingly power.]

2 [Compare Gray's *Odes* The Progress of Poesy iii. 3 line 4—

Thoughts that breathe and words that burn.]

From the first hour of Empire in the bud  
 To that when further worlds to conquer failed,  
 But long before had Freedom's face been veiled,  
 And Anarchy assumed her attributes,  
 Till every lawless soldier who assailed  
 Trod on the trembling Senate's slavish mutes,  
 Or raised the venal voice of baser prostitutes.

## CXIV.

Then turn we to her latest Tribune's name,  
 From her ten thousand tyrants turn to thee,  
 Redeemer of dark centuries of shame  
 The friend of Petrarch hope of Italy  
 Rienzi ! last of Romans !<sup>1</sup> While the tree  
 Of Freedom's withered trunk puts forth a leaf,

1 [Nicolas Gabrino di' Rienzo, or Rienzi, commonly called Cola di' Rienzi, was born in 1313. The son of a Roman inn-keeper, he owed his name and fame to his own talents and natural gifts. His mission, or, perhaps, ambition, was to free Rome from the tyranny and oppression of the great nobles, and to establish once more "the good estate," that is, a republic. This for a brief period Rienzi accomplished. On May 20, 1347, he was proclaimed tribune and liberator of the Holy Roman Republic "by the authority of the most merciful Lord Jesus Christ." Of great parts, and inspired by lofty aims, he was a poor creature at heart—a "bastard" Napoleon—and success seems to have turned his head. After eight months of royal splendour, purchased by more than royal exactions, the tide of popular feeling turned against him, and he was forced to take refuge in the Castle of St Angelo (December 15, 1347). Years of wandering and captivity followed his first tribunate, but at length, in 1354, he was permitted to return to Rome, and, once again, after a rapid and successful reduction of the neighbouring states, he became the chief power in the state. But an act of violence, accompanied by treachery, and, above all, the necessity of

Even for thy tomb a garland let it be—  
 The Forum's champion and the people's chief—  
 Her new born Numa thou—with reign, alas! too brief

## CXX

Egeria! sweet creation of some heart<sup>1</sup>—  
 Which found no mortal resting place so fair  
 As thine ideal breast whate'er thou art  
 Or wert,—a young Aurora of the year  
 The nympholepsy<sup>1</sup> of some fond despair—<sup>1</sup>  
 Or—it might be—a Beauty of the earth

1 *The lovely madness of some fond despair* —[MS M]

imposing heavier taxes than the city could bear popular discontent and during a revolt (October 8 1354) after a dastardly attempt to escape and conceal himself, he was recognized by the crowd and stabbed to death

Petrarch first made his acquaintance in 1340 when he was summoned to Rome to be crowned as poet laureate Afterwards when Rienzi was imprisoned at Avignon, Petrarch interceded on his behalf with the pope but for a time in vain He believed in and shared his enthusiasms and it is probable that the famous Canzone "Spirto gentil che quelle membra reggi" was addressed to the List of the Tribunes

Rienzi's story forms the subject of a tragedy by Gustave Drouineau which was played at the Odéon January 8 1866 of Bulwer Lytton's novel *The Last of the Tribunes* which was published in 1835 and of an opera (1841) by Richard Wagner

(See *Encyc Met* art Rome by Professor Villari La Rousse *G Dict Univ* art Rienzi and a curious pamphlet by G W Meadley London 1811 entitled *Two Pairs of Historical Portraits* in which an attempt is made to trace the influence of the characters and careers of

may be paraphrased as  
 signed that one who had  
 seen a nymph was henceforth possessed by her image, and



Who found a more than common Votary there  
 Too much adoring—whatsoe'er thy birth,  
 Thou wert a beautiful Thought, and softly bodied forth

## CXVI

The mosses of thy Fountain<sup>1</sup> still are sprinkled  
 With thine Elysian water-drops, the face

beside himself with longing for an impossible ideal Compare stanza cxvii line 7—

“The unreach'd Paradise of our despair”

Compare, too, *Kubla Khan*, lines 52, 53—

“For he on honey-dew hath fed,  
 And drunk the milk of Paradise”]

1 [Byron is describing the so-called Grotto of Egeria, which is situated a little to the left of the Via Appia, about two miles to the south-east of the Porta di Sebastiano “Here, beside the Almo rivulet [now the Maranna d Caffarella], is a ruined nymphæum which was called the ‘Grotto of Egeria,’ till the discovery of the true site of the Porta Capena fixed that of the grotto within the walls It is now known that this nymphæum belonged to the suburban villa called Triopio of Herodes Atticus” The actual site of Egeria’s fountain is in the grounds of the Villa Mattei, to the south-east of the Cælian, and near the Porta Metronia “It was buried, in 1867, by the military engineers, while building their new hospital near S Stefano Rotondo” (Prof Lanciani)

In lines 5-9 Byron is recalling Juvenal’s description of the valley of Egeria, under the mistaken impression that here, and not by “dripping Capena,” was the trysting-place of Numa and the goddess Juvenal has accompanied the seer Umbricius, who was leaving Rome for Capua, as far as the Porta Capena, and while the one waggon, with its slender store of goods, is being loaded, the friends take a stroll—

“In vallem Egeriæ descendimus et speluncas  
 Dissimiles veris Quanto præstantius esset  
 Numen aquæ, viridi si margine clauderet undas  
 Herba, nec ingenuum violarent marmora tophum?”

*Sat I* iii 17-20.

The grove and shrine of the sacred fountain, which had

Of thy cave guarded Spring with years unwrinkled  
 Reflects the meek-eyed Genius of the place  
 Whose green wild margin now no more erase  
 Art's works nor must the delicate waters sleep  
 Prisoned in marble—bubbling from the base  
 Of the cleft statue with a gentle leap  
 The rill runs o'er—and round fern flowers and ivy  
 creep

## CXVII

Fantastically tangled the green hills  
 Are clothed with early blossoms—through the grass  
 The quick-eyed lizard rustles—and the bills  
 Of summer birds sing welcome as ye pass  
 Flowers fresh in hue and many in their class  
 Implore the pausing step and with their dyes  
 Dance in the soft breeze in a fury mass,  
 The sweetness of the Violet's deep blue eyes  
 Kissed by the breath of heaven seems coloured by its  
 skies<sup>1</sup>

been let to the Jews (lines 13-16) are not to be confounded with the artificial caverns near Herod's Nymphaeum, which Juvenal thought were in bad taste and Byron rejoiced to find reclaimed and reclothed by Nature.]

<sup>1</sup> [Compare Shelley's *Prometheus Unbound*, act iv (*Poetical Works* 1893 ii 97)—

As a violet's gentle eye  
 Gazes on the azure sky  
 Until its hue grows like what it beholds.]

## CXVIII.

Here didst thou dwell, in this enchanted cover,<sup>1</sup>  
 Egeria ! thy all heavenly bosom beating  
 For the far footsteps of thy mortal lover ,  
 The purple Midnight veiled that mystic meeting  
 With her most starry canopy<sup>2</sup> and seating  
 Thyself by thine adorer, what befel ?  
 This cave was surely shaped out for the greeting  
 Of an enamoured Goddess, and the cell  
 Haunted by holy Love the earliest Oracle !

## CXIX

And didst thou not, thy breast to his replying,  
 Blend a celestial with a human heart ,<sup>1</sup>  
 And Love, which dies as it was born, in sighing,  
 Share with immortal transports? could thine art  
 Make them indeed immortal, and impart  
 The purity of Heaven to earthly joys,  
 Expel the venom and not blunt the dart  
 The dull satiety which all destroys  
 And root from out the soul the deadly weed which cloy?

<sup>1</sup> *Feel the quick throbbing of a human heart  
 And the sweet sorrows of its deathless dying* —[MS M erased]  
 or, *And the sweet sorrow which exults in dying* —[MS M erased]

<sup>1</sup> [Compare *Kubla Khan*, lines 12, 13—

“But oh ! that deep romantic chasm which slanted  
 Down the green hill athwart a cedarn cover !”]

<sup>2</sup> [Compare *Hamlet*, act II sc 2, line 292—

“This most excellent canopy the Air”]

## CXX

Alas ! our young affections run to waste  
 Or water but the desert ! whence arise  
 But weeds of dark luxuriance tares of haste  
 Rank at the core though tempting to the eyes  
 Flowers whose wild odours breathe but agonies  
 And trees whose gums are poison, such the plants  
 Which spring beneath her steps as Passion flies  
 O'er the World's wilderness and vainly pants  
 For some celestial fruit forbidden to our wants

## CXXI

Oh Love ! no habitant of earth thou art—  
 An unseen Seraph we believe in thee —  
 A faith whose martyrs are the broken heart —  
 But never yet hath seen nor e'er shall see  
 The naked eye thy form as it should be <sup>1</sup>  
 The mind hath made thee, as it peopled Heaven  
 Even with its own desiring phantasy,  
 And to a thought such shape and image given  
 As haunts the unquenched soul—parched—wearied—  
 wrung—and riven

1 *Oh Love! thou art no habitant of Earth  
 An unseen Seraph we believe in thee  
 And can point out thy time and place of birth —[D erased]*

1 [M Darmesteter traces the sentiment to a maxim (No 76) of La Rochefoucauld Il est du véritable amour comme de l'apparition des esprits tout le monde en parle mais peu de gens en ont vu ]

## CXXII

Of its own beauty is the mind diseased,  
 And fevers into false creation where,  
 Where are the forms the sculptor's soul hath seized?  
 In him alone. Can Nature show so fair?  
 Where are the charms and virtues which we dare  
 Conceive in boyhood and pursue as men,  
 The unreach'd Paradise of our despair,  
 Which o'er-informs<sup>1</sup> the pencil and the pen,  
 And overpowers the page where it would bloom again?

## CXXIII

Who loves, raves<sup>2</sup> 'tis youth's frenzy but the cure  
 Is bitterer still, as charm by charm unwinds  
 Which robed our idols, and we see too sure  
 Nor Worth nor Beauty dwells from out the mind's  
 Ideal shape of such, yet still it binds  
 The fatal spell, and still it draws us on,  
 Reaping the whirlwind from the oft-sown winds,  
 The stubborn heart, its alchemy begun,  
 Seems ever near the prize wealthiest when most undone

<sup>1</sup> [Compare Dryden on Shaftesbury (*Absalom and Achitophel*, pt 1 lines 156-158)—

“A fiery soul which, working out its way,  
 Fretted the pigmy-body to decay,  
 And o'er-informed the tenement of clay”]

<sup>2</sup> [The Romans had more than one proverb to this effect, c.g. “Amantes Amentes sunt” (*Adagia Veterum*, 1643, p 52), “Amare et sapere vix Deo conceditur” (*Seni Sententiae*, 1818, p 5)]

## CXXIV

We wither from our youth we gasp away—  
 Sick—sick, unfound the boon—unslaked the thirst  
 Though to the last in verge of our decay  
 Some phantom lures such as we sought at first—  
 But all too late—so are we doubly curst  
 Love Fame Ambition Avarice—'tis the same  
 Each idle—and all ill—and none the worst—  
 For all are meteors with a different name<sup>1</sup>  
 And Death the sable smoke where vanishes the flame

## CXXV

Few—none—find what they love or could have loved  
 Though accident blind contact and the strong  
 Necessity of loving have removed  
 Antipathies—but to recur ere long  
 Envenomed with irrevocable wrong  
 And Circumstance that unspiritual God  
 And Miscreator makes and helps along  
 Our coming evils with a crutch like rod<sup>1</sup>  
 Whose touch turns Hope to dust—the dust we all have  
 trod

<sup>1</sup> For all are visions with a separate name—[*Deus et d*]

<sup>1</sup> [Circumstance is personified as halting Nemesis—

*Pede pœnæ claudo*

*Hor Odes III n 3*

Perhaps too there is the underlying thought of his own lameness of Mary Chaworth and of all that might have been if the unspiritual God had willed otherwise]

## CXXVI

Our life is a false nature—'tis not in  
 The harmony of things,—this hard decree.  
 This uneradicable taint of Sin,  
 This boundless Upas, this all-blasting tree,  
 Whose root is Earth —whose leaves and branches be  
 The skies which rain their plagues on men like dew—  
 Disease, death, bondage—all the woes we see,  
 And worse, the woes we see not which throb through  
 The immedicable soul,<sup>1</sup> with heart-aches ever new.

## CXXVII.

Yet let us ponder boldly—'tis a base  
 Abandonment of reason<sup>2</sup> to resign

1 [Compare Milton's *Samson Agonistes*, lines 617-621—

“My griefs not only pain me  
 As a lingering disease,  
 But, finding no redress, ferment and rage,  
 Nor less than wounds immedicable  
 Rankle”]

2 “At all events,” says the author of the *Academical Questions* [Sir William Drummond], “I trust, whatever may be the fate of my own speculations, that philosophy will regain that estimation which it ought to possess. The free and philosophic spirit of our nation has been the theme of admiration to the world. This was the proud distinction of Englishmen, and the luminous source of all their glory. Shall we then forget the manly and dignified sentiments of our ancestors, to prate in the language of the mother or the nurse about our good old prejudices? This is not the way to defend the cause of truth. It was not thus that our fathers maintained it in the brilliant periods of our history. Prejudice may be trusted to guard the outworks for a short space of time, while reason slumbers in the citadel, but if the latter sink into a lethargy, the former will quickly erect

Our right of thought—our last and only place  
 Of refuge, this at least shall still be mine  
 Though from our birth the Faculty divine  
 Is chained and tortured—cabined, cribbed confined  
 And bred in darkness,<sup>1</sup> lest the Truth should shine  
 Too brightly on the unprepared mind  
 The beam pours in—for Time and Skill will couch the  
 blind

## CXXVIII

Arches on arches<sup>1</sup> as it were that Rome,  
 Collecting the chief trophies of her line

a standard for herself Philosophy wisdom and liberty  
 support each other he who will not reason is a bigot he  
 who cannot is a fool and he who dares not is a slave —  
 Vol 1 pp xiv xv

[For Sir William Drummond (1770-188) see *Letters*  
 1898 ii 79 note 3 Byron advised Lady Blessington to  
 read *Academical Questions* (1805) and instanced the last  
 sentence of this passage as one of the best in our language  
 (*Conversations* pp 238-239)]

1 [Compare *Macbeth* act iii sc 4 lines 4-5—

But now I am cabin'd cribb'd confin'd bound in  
 To saucy doubts and fears ]

2 [Compare *The Deformed Transformed*, act i sc 2 lines  
 49-50—

'Those scarce mortal arches  
 Pile above pile of everlasting wall

The first second and third stories of the Flavian amphitheatre or Colosseum were built upon arches. Between the arches eighty to each story or tier stood three quarter columns. Each tier is of a different order of architecture the lowest being a plain Roman Doric or perhaps rather Tuscan the next Ionic and the third Corinthian. The fourth story which was built by the Emperor Gordianus III A.D. 244 to take the place of the original wooden gallery (*mœnium summum in lignis*) which was destroyed by lightning, A.D. 217 was a solid wall faced with Corinthian



Would build up all her triumphs in one dome,  
 Her Coliseum stands, <sup>1</sup> the moonbeams shine  
 As 'twere its natural torches for divine  
 Should be the light which streams here, to illumine  
 This long-explored but still exhaustless mine  
 Of Contemplation, and the azure gloom  
 Of an Italian night, where the deep skies assume

pilasters, and pierced by forty square windows or openings. It has been conjectured that the alternate spaces between the pilasters were decorated with ornamental metal shields. The openings of the outer arches of the second and third stories were probably decorated with statues. The reverse of an *aureus* of the reign of Titus represents the Colosseum with these statues and a quadriga in the centre. About one-third of the original structure remains *in situ*. The prime agent of destruction was probably the earthquake ("Petrarch's earthquake") of September, 1349, when the whole of the western side fell towards the Cælian, and gave rise to a hill or rather to a chain of hills of loose blocks of travertine and tufa, which supplied Rome with building materials for subsequent centuries. As an instance of wholesale spoliation or appropriation, Professor Lanciani refers to "a document published by Muntz, in the *Revue Arch.*, September, 1876," which "certifies that one contractor alone, in the space of only nine months, in 1452, could carry off 2522 cartloads" of travertine (Smith's *Dict. of Gr. and Rom. Ant.*, art "Amphitheatrum," *Ruins and Excavations of Ancient Rome*, by R. Lanciani, 1897, p. 375).

<sup>1</sup> [For a description of the Colosseum by moonlight, see Goethe's letter from Rome, February 2, 1787 (*Travels in Italy*, 1883, p. 159). "Of the beauty of a walk through Rome by moonlight, it is impossible to form a conception. Peculiarly beautiful at such a time is the Coliseum." See, too, *Comme, ou L'Italie*, xv. 4, 1819, iii. 32—

"Ce n'est pas connaître l'impression du Colisée que de ne l'avoir vu que de jour. La lune est l'astre des ruines. Quelque fois, à travers les ouvertures de l'amphithéâtre, qui semble s'élever jusqu'aux nues, une partie de la voûte du ciel paraît comme un rideau d'un bleu sombre placé derrière l'édifice."

For a fine description of the Colosseum by starlight, see *Manfred*, act iii. sc. 4, lines 8-13.]

## CXXIX

Hues which have words and speak to ye of Heaven  
 Floats o'er this vast and wondrous monument,  
 And shadows forth its glory—There is given  
 Unto the things of earth, which Time hath bent  
 A Spirit's feeling, and where he hath leant  
 His hand but broke his scythe, there is a power  
 And magic in the ruined battlement  
 For which the Palace of the present hour  
 Must yield its pomp and wait till Ages are its  
 dower

## CXXV

Oh, Time! the Beautifier of the dead  
 Adorner of the ruin<sup>1</sup>—Comforter  
 And only Healer when the heart hath bled  
 Time! the Corrector where our judgments err  
 The test of Truth—Love—sole philosopher,  
 For all beside are sophists—from thy thrift,

1 [When Byron visited Rome and for long afterwards the ruins of the Colosseum were clad with a multitude of shrubs and wild flowers. Books were written on the "Flora of the Coliseum" which were said to number 40 species. But says Professor Lanciani: "These materials for a *hortus siccus* so dear to the visitors of our ruins were destroyed by Rosa in 1871, and the ruins scraped and shaven clean, it being feared by him that the action of roots would accelerate the disintegration of the great structure." If Byron had lived to witness these activities he might have devoted a stanza to the tender mercies of this zealous archaeologist.]

Which never loses though it doth defer  
 Time, the Avenger ! unto thee I lift  
 My hands, and eyes, and heart, and crave of thee a  
 gift

## CXXXI.

Amidst this wreck, where thou hast made a shrine  
 And temple more divinely desolate—  
 Among thy mightier offerings here are mine,  
 Ruins of years—though few, yet full of fate  
 If thou hast ever seen me too elate,  
 Hear me not, but if calmly I have borne  
 Good, and reserved my pride against the hate  
 Which shall not overwhelm me, let me not have worn  
 This iron in my soul in vain shall *they* not mourn ?

## CXXXII.

And Thou, who never yet of human wrong  
 Left the unbalanced scale, great Nemesis ! <sup>1 2 3</sup> II

1 [The whole of this appeal to Nemesis (stanzas cxxx - cxxxviii) must be compared with the "Domestic Poems" of 1816, the Third Canto of *Childe Harold* (especially stanzas lxi - lxxv, and cx - cxviii), and with the "Invocation" in the first act of *Manfred*. It has been argued that Byron inserted these stanzas with the deliberate purpose of diverting sympathy from his wife to himself. The appeal, no doubt, is deliberate, and the plea is followed by an indictment, but the sincerity of the appeal is attested by its inconsistency. Unlike Orestes, who slew his mother to avenge his father, he will not so deal with the "moral Clytemnestra of her lord," requiting murder by murder, but is resolved to leave the balancing of the scale to the omnipotent Time-spirit who rights every wrong and will redress his injuries. But in making answer to his accusers

Here where the ancient paid thee homage long—  
 Thou who didst call the Furies from the abyss  
 And round Orestes bade them howl and hiss  
 For that unnatural retribution—just  
 Had it but been from hands less near—in this  
 Thy former realm I call thee from the dust !  
 Dost thou not hear my heart?—Awake ! thou shalt, and  
 must

## CXXVIII

It is not that I may not have incurred,  
 For my ancestral faults or mine the wound<sup>1</sup>  
 I bleed withal and had it been conferred  
 With a just weapon, it had flowed unbound,  
 But now my blood shall not sink in the ground—  
 To thee I do devote it—*Thou* shalt take  
 The vengeance which shall yet be sought and found —  
 Which if *I* have not taken for the sake  
 But let that pass—I sleep—but *Thou* shalt yet awake

<sup>1</sup> *Or for my fathers faults — — [MS W]*

he outruns Nemesis and himself enacts the part of a moral Orestes. It was true that his hopes were sapped and 'his name blighted' and it was natural if not heroic first to persuade himself that his suffering exceeded his fault that he was more sinned against than sinning and so persuaded to take care that he should not suffer alone. The general purport of plea and indictment is plain enough but the exact interpretation of his phrases the appropriation of his dark sayings belong rather to the biography of the poet than to a commentary on his poems. (For Lady Byron's comment on the allusions to herself in *Childe Harold* *vide ante* p. 288 note 1.)]

## CXXXIV.

And if my voice break forth, 'tis not that now<sup>1</sup>  
 I shrink from what is suffered let him speak  
 Who hath beheld decline upon my brow,  
 Or seen my mind's convulsion leave it weak,  
 But in this page a record will I seek  
 Not in the air shall these my words disperse,  
 Though I be ashes, a far hour shall wreak  
 The deep prophetic fulness of this verse,  
 And pile on human heads the mountain of my curse!

- 'tis not that now
- 1 And if my voice break forth— it-is-not-that  
 I shrink from what is suffered—let him speak  
 decline upon my  
 Who  
 Who hath beheld— on— my brow  
 seen my mind's convulsion leave it weak  
 Or  
 Or  
 But in this page the record— I seek  
 will  
 Shall stand and where I sit for shall come  
 Shall come though I be ashes and shall wreak  
 It will  
 The  
 The  
 The  
 The  
 Not in the air shall these my words disperse  
 Though I be ashes, a far hour shall wreak  
 The fullness—The  
 The deep prophetic fullness of  
 And pile on human heads the mountain of my curse —[MS M]

## CXXV

That curse shall be Forgiveness—Have I not—  
 Hear me, my mother Earth ! behold it Heaven !—  
 Have I not had to wrestle with my lot ?  
 Have I not suffered things to be forgiven ?  
 Have I not had my brain scared my heart riven  
 Hopes sapped name blighted Life's life hid away ?  
 And only not to desperation driven  
 Because not altogether of such clay  
 As rots into the souls of those whom I survey

## CXXVI

From mighty wrongs to petty perfidy  
 Have I not seen what human things could do ?  
 From the loud roar of foaming calumny  
 To the small whisper of the as paltry few—  
 And subtler venom of the reptile crew  
 The Janus glance <sup>1</sup> of whose significant eye

- <sup>1</sup> *If to forgive be heaping coals f Fire  
 As God hath spoken—on the heads f foes  
 Mine should be a Volcano—and I rise in her  
 Than o'er the Titans crashed Olympus rose  
 Than Athos soars or blaring Atna glows  
 I rue—they who stung are petty things—but what  
 Than serpent's sting produce more deadly thro's  
 The Lion may be tortured by the Gnat—  
 Who stings the slumberer's blood—the Eagle to the Eagle : —*

[MS. M.]

<sup>1</sup> [Compare Lines on hearing that Lady Byron was ill lines 53-55.]

<sup>2</sup> [The Bat was 'a sobriquet by which Lady Caroline Lamb was well known in London society. An Italian translation of her novel *Gl'innanzi* was at this time in the press at Venice (see letter to Murray August 7, 1817) and

Learning to lie with silence, would *seem* true  
 And without utterance, save the shrug or sigh,  
 Deal round to happy fools its speechless obloquy

## CXXXVII

But I have lived, and have not lived in vain.  
 My mind may lose its force, my blood its fire,  
 And my frame perish even in conquering pain,  
 But there is that within me which shall tire  
 Torture and Time, and breathe when I expire,  
 Something unearthly, which they deem not of,  
 Like the remembered tone of a mute lyre,  
 Shall on their softened spirits sink, and move  
 In hearts all rocky now the late remorse of Love.

## CXXXVIII

The seal is set    Now welcome, thou dread Power!  
 Nameless, yet thus omnipotent, which here  
 Walk'st in the shadow of the midnight hour  
 With a deep awe, yet all distinct from fear,  
 Thy haunts are ever where the dead walls rear  
 Their ivy mantles, and the solemn scene  
 Derives from thee a sense so deep and clear  
 That we become a part of what has been,  
 And grow upon the spot—all-seeing but unseen

it is probable that Byron, who declined to interdict its publication, took his revenge in a petulant stanza, which, on second thoughts, he decided to omit (See note by Mr Richard Edgcumbe, *Notes and Queries*, eighth series, 1895, viii 101)]

## CXXXIX

And here the buzz of eager nations ran  
 In murmured pity, or loud roared applause  
 As man was slaughtered by his fellow man  
 And wherefore slaughtered? wherefore, but because  
 Such were the bloody Circus genial laws,  
 And the imperial pleasure—Wherefore not?  
 What matters where we fall to fill the maws  
 Of worms—on battle plains or listed spot?  
 Both are but theatres—where the chief actors rot

## CXL

I see before me the Gladiator<sup>1</sup> lie  
 He leans upon his hand—his manly brow

<sup>1</sup> *Leaning upon his hand his muscle brow  
 Yielding to death but conquering agony*—[MS *As erased*]

<sup>1</sup> Whether the wonderful statue which suggested this image be a laquearian gladiator which in spite of Winckelmann's criticism has been stoutly maintained or whether it be a Greek herald as that great antiquary positively asserted \* or whether it is to be thought a Spartan or barbarian shield bearer according to the opinion of his Italian editor it must assuredly seem *a copy* of that masterpiece of Ctesilaus which represented a wounded man dying who perfectly expressed what there remained of life in him Montfaucon and Maffei thought it the identical statue but that statue

Either Polyphontes herald of Laius killed by Œdipus or Kopreas herald of Eurystheus, killed by the Athenians when he endeavoured to drag the Heracliadæ from the altar of mercy and in whose honour they instituted annual games continued to the time of Hadrian or Anthemocritus the Athenian herald killed by the Megarenses who never recovered the impiety [See *Hist of Ancient Art* translated by G H Lodge 1881, ii 57]



Consents to death, but conquers agony,  
 And his drooped head sinks gradually low  
 And through his side the last drops, ebbing slow  
 From the red gash, fall heavy, one by one,<sup>i</sup>  
 Like the first of a thunder-shower, and now "<sup>ii</sup>  
 The arena swims around him he is gone,"<sup>iii</sup>  
 Ere ceased the inhuman shout which hailed the wretch  
 who won

## CXLI

He heard it, but he heeded not his eyes  
 Were with his heart and that was far away,

- <sup>i</sup> *From the red gash fall bigly* —[MS M]  
<sup>ii</sup> *Like the last of a thunder-shower* —[MS M]  
<sup>iii</sup> *The earth swims round him* —[MS M erased]

was of bronze The Gladiator was once in the Villa Ludovisi, and was bought by Clement XII The right arm is an entire restoration of Michael Angelo

[There is no doubt that the statue of the "Dying Gladiator" represents a dying Gaul It is to be compared with the once-named "Arria and Pætus" of the Villa Ludovisi, and with other sculptures in the museums of Venice, Naples, and Rome, representing "Gauls and Amazons lying fatally wounded, or still in the attitude of defending life to the last," which belong to the Pergamene school of the second century B.C. M. Collignon hazards a suggestion that the "Dying Gaul" is the trumpet-sounder of Epigonos, in which, says Pliny (*Hist. Nat.*, xxxiv. 88), the sculptor surpassed all his previous works ("omnia fere prædicta imitatus præcessit in tubicine"), while Dr H. S. Ulrichs (see *The Elder Pliny's Chapters on the History of Art*, translated by K. Jex-Blake, with Commentary and Historical Illustrations, by E. Sellers, 1896, p. 74, note) falls back on Winckelmann's theory that the "statue may have been simply the motive-portrait of the winner in the contest of heralds, such as that of Archias of Hybla in Delphi" (See, too, Helbig's *Guide to the Collection of Public Antiquities in Rome*, Engl. transl., 1895, i. 399, *History of Greek Sculpture*, by A. S. Murray, LL.D., F.S.A., 1890, ii. 381-383)]





He recked not of the life he lost nor prize  
 But where his rude hut by the Danube lay—  
*There* were his young barbarians all at play  
*There* was their Dacian mother—their sire  
 Butchered to make a Roman holiday—<sup>i</sup>  
 All this rushed with his blood—Shall he expire  
 And unavenged?—Arise! ye Goths and glut your ire!

## CXLII

But here where Murder breathed her bloody steam—  
 And here, where buzzing nations choked the ways  
 And roared or murmured like a mountain stream  
 Dashing or winding as its torrent strays,  
 Here where the Roman millions blame or praise  
 Was Death or Life—the playthings of a crowd—<sup>ii</sup>  
 My voice sounds much—and fall the stars faint rays!<sup>iii</sup>  
 On the arena void—seats crushed—walls bowed—  
 And galleries where my steps seem echoes strangely  
 loud

## CXLIII

A Ruin—yet what Ruin! from its mass  
 Walls—palaces—half-cities, have been reared  
 Yet oft the enormous skeleton ye pass!  
 And marvel where the spoil could have appeared

i Slaughtered to make a Roman holiday —[MS *W erased*]

ii Was death a id life — —[MS *MS*]

iii My voice is much — —[MS *W erased*]

iv Yet the colossal skeleton ye pass —[MS *MS erased*]

Hath it indeed been plundered, or but cleared?<sup>2</sup>  
 Alas! developed, opens the decay.  
 When the colossal fabric's form is neared  
 It will not bear the brightness of the day,  
 Which streams too much on all years—man—have left  
 away

## CXLIV

But when the rising moon begins to climb  
 Its topmost arch, and gently pauses there  
 When the stars twinkle through the loops of Time,  
 And the low night-breeze waves along the air  
 The garland-forest, which the gray walls wear,<sup>1</sup>  
 Like laurels on the bald first Cæsar's head<sup>1</sup>  
 When the light shines serene but doth not glare—  
 Then in this magic circle raise the dead,  
 Heroes have trod this spot 'tis on their dust ye tread"

## CXLV

"While stands the Coliseum, Rome shall stand"  
 "When falls the Coliseum, Rome shall fall,

<sup>1</sup> *Theivy-forest, which its walls doth wear* —[MS *M* erased]

<sup>11</sup> *The Hero race who trod—the imperial dust ye tread* —

[MS *M* erased]

<sup>1</sup> Suetonius [Lib. i. cap. xlv] informs us that Julius Cæsar was particularly gratified by that decree of the senate which enabled him to wear a wreath of laurel on all occasions. He was anxious not to show that he was the conqueror of the world, but to hide that he was bald. A stranger at Rome would hardly have guessed at the motive, nor should we without the help of the historian.

<sup>2</sup> This is quoted in the *Decline and Fall of the Roman*

" And when Rome falls—the World      From our own  
land

Thus spake the pilgrims o'er this mighty wall  
In Saxon times, which we are wont to call  
Ancient and these three mortal things are still  
On their foundations and unaltered all—  
Rome and her Ruin past Redemption's skill—

The World—the same wide den—of thieves, or what ye  
will

## CALVI

Simple erect severe, austere sublime—<sup>1</sup>

Shrine of all saints and temple of all Gods

*Empire* as a proof that the Coliseum was entire when seen  
seventh or  
in the Coli

p 763  
[ 'Quamdiu stabit Colyseus stabit et Roma quando cadet  
Colyseus cadet Roma quando cadet Roma eridet et mun-  
dus (Beda in Excerptis seu Collectaneis apud Ducange,  
*Glossarium ad Scriptores Med, et Infimæ Latinitatis*, tom ii  
p 407 edit Basil) This saying must be ascribed to the  
Anglo Saxon pilgrims who visited Rome before the year 735  
the æra of Bede's death for I do not believe that our  
venerable monk ever passed the sea —Gibbons's *Decline  
and Fall of the Roman Empire* 1855 viii 81 note ]

I 'Though plundered of all its brass except the ring which  
was necessary to preserve the aperture above though ex-  
posed to repeated fires though sometimes flooded by the  
river and always open to the rain no monument of equal  
antiquity is so well preserved as this rotundo It passed  
with little alteration from the Pagan into the present wor-  
ship and so convenient were its niches for the Christian  
altar, that Michael Angelo ever studious of ancient beauty  
introduced their design as a model in the Catholic church  
—Forsyth's *Italy* 1816 p 137

[The Pantheon consists of two parts a porch or *pronaos*  
supported by sixteen Corinthian columns and behind it, but

From Jove to Jesus—spared and blest by Time  
 Looking tranquility, while falls or nods  
 Arch—empire—each thing round thee—and Man plods  
 His way through thorns to ashes—glorious Dome !  
 Shalt thou not last ? Time's scythe and 'Tyrants' rods  
 Shiver upon thee—sanctuary and home  
 Of Art and Piety—Pantheon !—pride of Rome !<sup>1</sup>

## CXLVII

Relic of nobler days, and noblest arts !  
 Despoiled yet perfect ! with thy circle spreads  
 A holiness appealing to all hearts ,  
 To Art a model—and to him who treads

1        *the pride of proudest Rome* —[MS M erased]

" obviously disjointed from it," a rotunda or round temple, 143 feet high, and 142 feet in diameter. The inscription on the portico (M AGRIPPA, L F Cos tertium Fecit) affirms that the temple was built by Agrippa (M Vipsanius), B C 27.

It has long been suspected that with regard to the existing building the inscription was "historically and artistically misleading," but it is only since 1892 that it has been known for certain (from the stamp on the bricks in various parts of the building) that the rotunda was built by Hadrian. Difficulties with regard to the relations between the two parts of the Pantheon remain unsolved, but on the following points Professor Lanciani claims to speak with certainty—

(1) "The present Pantheon, portico included, is not the work of Agrippa, but of Hadrian, and dates from A D 120-124.

(2) "The columns, capital, and entablature of the portico, inscribed with Agrippa's name, may be original, and may date from 27-25 B C, but they were first removed and then put together by Hadrian.

(3) "The original structure of Agrippa was rectangular instead of round, and faced the south instead of the north"—*Ruins and Excavations, etc.*, by R. Lanciani, 1897, p 483.]

Rome for the sake of ages Glory sheds  
 Her light through thy sole aperture, to those  
 Who worship, here are altars for their beads—  
 And they who feel for Genius may repose  
 Their eyes on honoured forms whose busts around them  
 close<sup>1</sup>

## CXLVIII

There is a dungeon, in whose dim dear light<sup>2</sup>  
 What do I gaze on? Nothing—Look again!

1 The Pantheon has been made a receptacle for the busts of modern great or at least distinguished men. The flood of light which once fell through the large orb above on the whole circle of divinities now shines on a numerous assemblage of mortals some one or two of whom have been almost deified by the veneration of their countrymen.

[The busts of Raphael Hannibal Caracci Pierin del Vaga Zuccheri and others are all assorted with the many modern contemporary heads of ancient worthies which now glare in all the niches of the Rotunda.—*Historic Illustrations*, p. 93.]

2 This and the three next stanzas allude to the story of the Roman daughter which is recalled to the traveller by the site or pretended site of that adventure now shown at the Church of St Nicholas in *Circere*. The difficulties attending the full belief of the tale are stated in *Historic Illustrations* p. 93.

[The traditional scene of the *Caritas Romana* is a cell forming part of the substructions of the Church of S. Nicola in *Circere* near the Pia za Montanara. Festus (*De Verb. Signif.* lib. xiv. A. J. Valpy 1861 ii. 594) by way of illustrating *Pietas* tells the story in a few words. It is said that Ælius dedicated a temple to *Lictas* on the very spot where a woman dwelt of yore. Her father was shut up in prison and she kept him alive by giving him the breast by stealth and, as a reward for her deed obtained his forgiveness and freedom. In Pliny (*Hist. Nat.* vii. 36) and in Valerius Maximus (i. 4) it is not a father but a mother whose life is saved by a daughter's piety.]



Two forms are slowly shadowed on my sight  
 Two insulated phantoms of the brain <sup>i</sup>  
 It is not so I see them full and plain  
 An old man, and a female young and fair,  
 Fresh as a nursing mother, in whose vein  
 The blood is nectar but what doth she there,  
 With her unmantled neck, and bosom white and bare ?<sup>ii</sup>

## CXLIX

Full swells the deep pure fountain of young life,  
 Where *on* the heart and *from* the heart we took  
 Our first and sweetest nurture when the wife,  
 Blest into mother, in the innocent look,  
 Or even the piping cry of lips that brook<sup>iii</sup>  
 No pain and small suspense, a joy perceives<sup>iv</sup>  
 Man knows not when from out its cradled nook  
 She sees her little bud put forth its leaves  
 What may the fruit be yet?—I know not Cain was Eve's

## CL

But here Youth offers to Old Age the food,  
 The milk of his own gift it is her Sire  
 To whom she renders back the debt of blood  
 Born with her birth No—he shall not expire

- i *Two isolated phantoms* —[MS M]  
 ii *With her unkerchiefed neck* —[MS M erased]  
 iii *Or even the shrill impatient [cries that brook]*  
 or, *Or even the shrill small cry* —[MS M erased]  
 iv *No waiting silence or suspense* —[MS M erased]

While in those warm and lovely veins the fire  
 Of health and holy feeling can provide  
 Great Nature's Nile whose deep stream rises higher  
 Than Egypt's river—from that gentle tide<sup>1</sup>  
 Drink—drink, and live—Old Man! Heavens' realm  
 holds no such tide

## CL

The starry fable of the Milky Way<sup>1</sup>  
 Has not thy story's purity—it is  
 A constellation of a sweeter ray  
 And sacred Nature triumphs more in this  
 Reverse of her decree than in the abyss  
 Where sparkle distant worlds—Oh, holiest Nurse  
 No drop of that clear stream its way hath miss'd  
 To thy Sir's heart replenishing its source<sup>2</sup>  
 With life as our freed souls rejoin the Universe

## CLII

I turn to the Mole<sup>2</sup> which Hadrian reared on high  
 Imperial mimic of old Egypt's piles

*1 To its original sun an best recourse  
 Thy sire's Feast— —[MS. W. erased]*

<sup>1</sup> [It was fabled of the Milky Way that when Mercury held up the infant Hercules to Juno's breast that he might drink in divinity the goddess pushed him away and that drops of milk fell into the void and became a multitude of tiny stars. The story is told by Eratosthenes of Cyrene (B.C. 276) in his *Calisterismi* (*Treatise on Star Legends*), No. 44. *Opusc. Mythol.* Amsterdam 1638, p. 136.]

<sup>2</sup> The castle of St Angelo (See *Historical Illustrations*) [Hadrian's mole or mausoleum, now the Castle of St

Colossal copyist of deformity  
 Whose travelled phantasy from the far Nile's  
 Enormous model, doomed the artist's toils  
 'To build for Giants, and for his vain earth.  
 His shrunken ashes, raise this Dome How smiles  
 The gazer's eye with philosophic mirth,<sup>1</sup>  
 To view the huge design which sprung from such a birth '

CLIII<sup>1</sup>

But lo! the Dome—the vast and wondrous Dome,"<sup>2</sup>  
 To which Diana's marvel was a cell

- <sup>1</sup> *The now spectator with a sanctioned mirth*  
*To view the vast design* —[MS M]  
<sup>11</sup> *Look to the dome* —[MS M]

Angelo, is situated on the banks of the Tiber, on the site of the "Horti Neronis." "It is composed of a square basement, each side of which measures 247 feet. A grand circular mole, nearly 1000 feet in circumference, stands on the square basement," and, originally, "supported in its turn a cone of earth covered with evergreens, like the mausoleum of Augustus." A spiral way led to a central chamber in the interior of the mole, which contained, presumably, the porphyry sarcophagus in which Antoninus Pius deposited the ashes of Hadrian, and the tomb of the Antonines. Honorius (A.D. 428) was probably the first to convert the mausoleum into a fortress. The bronze statue of the Destroying Angel, which is placed on the summit, dates from 1740, and is the successor to five earlier statues, of which the first was erected in 1453. The conception and execution of the Moles Hadriana are entirely Roman, and, except in size and solidity, it is in no sense a mimic pyramid.—*Ruins and Excavations, etc.*, by R. Lanciani, 1897, p. 554, sq.]

<sup>1</sup> This and the next six stanzas have a reference to the Church of St Peter's. (For a measurement of the comparative length of this basilica and the other great churches of Europe, see the pavement of St Peter's, and the *Classical Tour through Italy*, ii. 125, et seq., chap. iv.)

Christ's mighty shrine above His martyr's tomb !<sup>1</sup>  
 I have beheld the Ephesian's miracle—<sup>2</sup>  
 Its columns strew the wilderness and dwell  
 The hyæna and the jackal in their shade<sup>3</sup>

1 *Lo Christ's great dome* — —[ *MS M* ]

2 [Compare *The Prophecy of Dante*, v. 49-53—

While still stands

The austere Pantheon, into heaven shall so it

A dome its image while the base expands

Into a fane surpassing all before

Such as all flesh shall flock to kneel in—”

Compare too Browning's *Christmas Eve* sect v—

‘Is it really on the earth

This miraculous dome of God ?

Has the angel's measuring rod

Which numbered cubits gem from gem

Twixt the gates of the new Jerusalem

Metered it out—and what he metered

Have the sons of men completed ?

—Binding ever as he bade

Columns in the colonnade

With arms wide open to embrace

The entry of the human race? ]

3 [The ruins which Byron and Hobhouse explored March 5, 1810 (*Travels in Albania* ii 68-71) were not the ruins of the second Temple of Artemis the sixth wonder of the world (*vide* Philo Byzantius *De Septem Orbis Miraculis*) but probably, those of the great gymnasium near the port of the city. In 1810 and for long afterwards the remains of the temple were buried under twenty feet of earth and it was not till 1870 that the late Mr J T Wood the agent of the Trustees of the British Museum had so far completed his excavations as to discover the foundations of the building on the exact spot which had been pointed out by Guhl in 1843. Fragments of the famous sculptured columns thirty six in number says Pliny (*Hist Nat* xxxvi 95) were also brought to light and are now in the British Museum. (See *Modern Discoveries on the Site of Ancient Ephesus* by J T Wood, 1890 *Hist of Greek Sculpture* by A S Murray ii 304)]

4 [Compare *Don Juan* Canto IX stanza xxvii line —

I have heard them in the Ephesian ruins howl ]

I have beheld Sophia's bright roofs swell<sup>1</sup>  
 'Their glittering mass i' the Sun, and have surveyed "  
 Its sanctuary the while the usurping Moslem prayed,<sup>1</sup>

## CLIV

But thou, of temples old, or altars new,  
 Standest alone with nothing like to thee  
 Worthiest of God, the Holy and the True<sup>1</sup>  
 Since Zion's desolation, when that He  
 Forsook his former city, what could be,  
 Of earthly structures, in His honour piled,  
 Of a sublimer aspect? Majesty  
 Power Glory Strength and Beauty all are aisled  
 In this eternal Ark of worship undefiled

## CLV

Enter its grandeur overwhelms thee not,  
 And why? it is not lessened but thy mind,  
 Expanded by the Genius of the spot,  
 Has grown colossal, and can only find  
 A fit<sup>2</sup> abode wherein appear enshrined  
 Thy hopes of Immortality and thou

<sup>1</sup> round roofs swell —[MS M, D]

<sup>11</sup> Their glittering breastplate in the sun —[MS M erased]

1. [Compare Canto II stanza lxxix lines 2, 3—

"Oh Stamboul! once the Empress of their reign,  
 Though turbans now pollute Sophia's shrine"]

<sup>2</sup> [The emphasis is on the word "fit" The measure of "fitness" is the entirety of the enshrinement or embodiment of the mortal aspiration to put on immortality The vastness

Shalt one day if found worthy, so defined  
 See thy God face to face, as thou dost now  
 His Holy of Holies—nor be blasted by his brow<sup>1</sup>

## CLVI

Thou movest—but increasing with the advance<sup>1</sup>  
 Like climbing some great Alp which still doth rise  
 Deceived by its gigantic elegance—  
 Vastness which grows but grows to harmonize—<sup>2</sup>  
 All musical in its immensities,  
 Rich marbles richer painting—shrines where flame<sup>3</sup>  
 The lamps of gold—and haughty dome which vies  
 In air with Earth's chief structures, though their frame  
 Sits on the firm set ground—and thus the clouds must  
 claim

<sup>1</sup> *His earthly palace* — —[MS M erased]

<sup>2</sup> *And fair proportions which beguile the eyes* —[MS M erased]

<sup>3</sup> *Painting and marble of so many dyes—*

*And glorious high altar where for ever burn* —[MS M erased]

and the sacredness of St Peter's make for and effect this embodiment. So too the living temple so defined great with the greatness of holiness may become the enshrinement and the embodiment of the Spirit of God.]

<sup>1</sup> [This stanza may be paraphrased, but not construed. Apparently the meaning is that as the eye becomes accustomed to the details and proportions of the building the sense of its vastness increases. Your first impression was at fault you had not begun to realize the almost inconceivable vastness of the structure. You had begun to climb the mountain and the dazzling peak seemed to be close at your head but as you ascend, it recedes. Thou movest but the building expands thou climbest but the Alp increases in height. In both cases the eye has been deceived by gigantic elegance by the proportion of parts to the whole.]

## CLVII

'Thou seest not all but piecemeal thou must break,  
 To separate contemplation, the great whole,  
 And as the Ocean many bays will make  
 That ask the eye so here condense thy soul  
 To more immediate objects, and controul  
 Thy thoughts until thy mind hath got by heart  
 Its eloquent proportions, and unroll'  
 In mighty graduations, part by part,  
 The Glory which at once upon thee did not dart,

## CLVIII

Not by its fault but thine Our outward sense<sup>1</sup>  
 Is but of gradual grasp and as it is  
 That what we have of feeling most intense  
 Outstrips our faint expression, even so this  
 Outshining and o'erwhelming edifice  
 Fools our fond gaze, and greatest of the great  
 Defies at first our Nature's littleness,  
 'Till, growing with its growth, we thus dilate  
 Our Spirits to the size of that they contemplate.

## CLIX

Then pause, and be enlightened, there is more  
 In such a survey than the sating gaze

<sup>1</sup> *Its Giant's limbs and by degrees*  
 or, *The Giant eloquence and thus unroll* —[MS M erased]

<sup>11</sup> *our narrow sense*  
*Cannot keep pace with mind* —[MS M erased]





A Father's love and Mortal's agony  
 With an Immortal's patience blending    Vain  
 The struggle vain, against the coiling strain  
 And gripe, and deepening of the dragon's grasp,  
 The Old Man's clench, the long envenomed chain'  
 Rivets the living links, the enormous Asp  
 Enforces pang on pang, and stifles gasp on gasp "

## CLXI

Or view the Lord of the unerring bow,<sup>1</sup>  
 The God of Life, and Poesy, and Light

<sup>1</sup> *the smiling boys* —[MS *M* erased]

<sup>11</sup> *Shackles its living rings, and* —[MS *M* erased]

<sup>1</sup> [In his description of the Apollo Belvidere, Byron follows the traditional theory of Montorsoli, the pupil of Michael Angelo, who restored the left hand and right forearm of the statue. The god, after his struggle with the python, stands forth proud and disdainful, the left hand holding a bow, and the right hand falling as of one who had just shot an arrow. The discovery, in 1860, of a bronze statuette in the Stroganoff Collection at St Petersburg, which holds something like an ægis and a mantle in the left hand, suggested to Stephani a second theory, that the Belvidere Apollo was a copy of a statue of Apollo Boedromios, an *ex-voto* offering on the rout of the Gauls when they attacked Delphi (B C 278). To this theory Furtwaengler at one time assented, but subsequently came to the conclusion that the Stroganoff bronze was a forgery. His present contention is that the left hand held a bow, as Montorsoli imagined, whilst the right grasped "a branch of laurel, of which the leaves are still visible on the trunk which the copyist added to the bronze original." The Apollo Belvidere is, he concludes, a copy of the Apollo Alexicacos of Leochares (fourth century B C), which stood in the Cerameicos at Athens. M. Maxime Collignon, who utters a word of warning as to the undue depreciation of the statue by modern critics, adopts Furtwaengler's later theory (*Masterpieces of Ancient Greek Sculpture*, by A. Furtwaengler, 1895, ii 405, sq.)]

The Sun in human limbs arrayed, and brow  
 All radiant from his triumph in the fight,  
 The shaft hath just been shot—the arrow bright  
 With an Immortal's vengeance—in his eye  
 And nostril beautiful Disdain and Might  
 And Majesty, flash their full lightnings by  
 Developing in that one glance the Deity

## CLXII

But in his delicate form—a dream of Love,<sup>1</sup>  
 Shaped by some solitary Nymph whose breast  
 Longed for a deathless lover from above  
 And maddened in that vision —are express

1 [The "delicate" beauty of the statue recalled the features of a lady whom he had once thought of making his wife. The Apollo Belvidere he wrote to Moore (May 17 1817) "is the image of Lady Adelaide Forbes. I think I never saw such a likeness."]

2 [It is probable that lines 1-4 of this stanza contain an allusion to a fact related by M. Pinel in his work *Sur l'Insanité* which Milman turned to account in his *Belvidere Apollo*, a Newdigate Prize Poem of 1812—

Beauteous as vision seen in dreamy sleep  
 By holy maid on Delphi's haunted steep  
 Mid the dim twilight of the laurel grove  
 Too fair to worship, too divine to love  
 Yet on that form in wild delirious trance  
 With more than reverence gazed the Maid of France  
 Day after day the love sick dreamer stood  
 With him alone nor thought it solitude!  
 To cherish grief, her last, her dearest care  
 Her one fond hope—to perish of despair

Milman's *Poetical Works* Paris 1899 p 180

Compare, too Coleridge's *Kubla Khan*, lines 14-16—

A savage place as holy and enchanted  
 As e'er beneath a wailing moon was haunted  
 By woman wailing for her demon lover"

*Poetical Works*, 1893 p 94]

All that ideal Beauty ever blessed  
 'The mind with in its most unearthly mood,  
 When each Conception was a heavenly Guest  
 A ray of Immortality and stood,  
 Starlike, around, until they gathered to a God!<sup>1</sup>      ain

## CLXIII

And if it be Prometheus stole from Heaven  
 The fire which we endure<sup>1</sup> it was repaid  
 By him to whom the energy was given  
 Which this poetic marble hath arrayed  
 With an eternal Glory which, if made  
 By human hands, is not of human thought  
 And Time himself hath hallowed it, nor laid  
 One ringlet in the dust—nor hath it caught  
 A tinge of years, but breathes the flame with which 'twas  
 wrought

## CLXIV

But where is he, the Pilgrim of my Song,  
 The Being who upheld it through the past?  
 Methinks he cometh late and tarries long  
 He is no more these breathings are his last

<sup>1</sup> *Before its eyes unveiled to image forth a God!*—[MS *M* erased]

<sup>1</sup> [The fire which Prometheus stole from heaven was the living soul, "the source of all our woe" (Compare Horace *Odes*, 1 3 29-31—

"Post ignem ætheriâ domo  
 Subductum, Macies et nova Februm  
 Terris incubuit cohors")]

CLXV

CLXVI

And send us prying into the abyss,  
To gather what we shall be when the frame  
Shall be resolved to something less than this—  
Its wretched essence, and to dream of fame  
And wipe the dust from off the idle name  
We never more shall hear,—but never more

<sup>1</sup> *The phantom fades a way into the general mass —*  
[MS *M* erase!]

Oh, happier thought ! can we be made the same  
 It is enough in sooth that *once* we bore  
 These fardels<sup>1</sup> of the heart the heart whose sweat was  
 gone.

## CLXVII.

Haik ! forth from the abyss a voice proceeds,<sup>2</sup>  
 A long low distant murmur of dread sound,  
 Such as arises when a nation bleeds  
 With some deep and immedicable wound ,  
 Through storm and darkness yawns the rending  
 ground  
 The gulf is thick with phantoms, but the Chief  
 Seems royal still, though with her head discrowned,  
 And pale, but lovely, with maternal grief  
 She clasps a babe, to whom her breast yields no relief

1 [Compare *Hamlet*, act iii sc 1, line 76—

“Who would these fardels bear ?”]

2 [Charlotte Augusta (b January 7, 1796), only daughter of the Prince Regent, was married to Leopold of Saxe-Coburg, May 2, 1816, and died in childbirth, November 6, 1817

Other poets produced their dirges , but it was left to Byron to deal finely, and as a poet should, with a present grief, which was felt to be a national calamity

Southey's "Funeral Song for the Princess Charlotte of Wales" was only surpassed in feebleness by Coleridge's "Israel's Lament" Campbell composed a laboured elegy, which was "spoken by Mr at Drury Lane Theatre, on the First Opening of the House after the Death of the Princess Charlotte, 1817," and Montgomery wrote a hymn on "The Royal Infant, Still-born, November 5, 1817 "

Not a line of these lamentable effusions has survived , but the poor, pitiful story of common misfortune, with its tragic irony, uncommon circumstance, and far-reaching consequence, found its *vates sacer* in the author of *Childe Harold* ]

## CLXVIII

Scion of Chiefs and Monarchs where art thou?  
 Fond Hope of many nations, art thou dead?  
 Could not the Grave forget thee, and lay low  
 Some less majestic, less beloved head?  
 In the sad midnight, while thy heart still bled  
 The mother of a moment o'er thy boy  
 Death hushed that pang for ever with thee fled  
 The present happiness and promised joy  
 Which filled the Imperial Isles so full it seemed to  
 cloy

## CLXIX

Peasants bring forth in safety — Can it be  
 Oh thou that wert so happy so adored!  
 Those who weep not for Kings shall weep for thee  
 And Freedom's heart, grown heavy cease to hoard  
 Her many griefs for ONE, for she had poured  
 Her orisons for thee and o'er thy head!  
 Beheld her Iris — Thou, too, lonely Lord  
 And desolate Consort — vainly wert thou wed!  
 The husband of a year! the father of the dead!

<sup>1</sup> *Her prayers for thee and in thy coming power  
 Beheld her Iris — Thou too lonely Lord*

*And desolate Consort! fatal is thy dower*

*The Husband of a year — the Father of an — [1 hour] —  
 [Deleted]*

## CLXX.

Of sackcloth was thy wedding garment made ,  
 Thy bridal's fruit is ashes .<sup>1</sup> in the dust  
 The fair-haned Daughter of the Isles is laid,  
 The love of millions <sup>1</sup> How we did entrust  
 Futurity to her <sup>1</sup> and, though it must  
 Darken above our bones, yet fondly deemed  
 Our children should obey her child, and blessed  
 Her and her hoped-for seed, whose promise seemed  
 Like stars to shepherd's eyes 'twas but a meteor  
 beamed <sup>2</sup>

## CLXXI

Woe unto us not her for she sleeps well <sup>3</sup>  
 The fickle reek of popular breath,<sup>4</sup> the tongue  
 Of hollow counsel, the false oracle,  
 Which from the birth of Monarchy hath rung

<sup>1</sup> [Compare Canto III stanza XXXIV lines 6, 7—

“Like to the apples on the Dead Sea's shore,  
 All ashes to the taste”]

<sup>2</sup> [Mr. Tozer traces the star simile to Homer (*Iliad*, v. 111  
 559)—

πάντα δέ τ' εἶδεται ἄστρον, γέγηθε δέ τε φρένα ποιμήν ]

<sup>3</sup> [Compare *Macbeth*, act III sc. 2, lines 22, 23—

“Duncan is in his grave,  
 After life's fitful fever he sleeps well”]

<sup>4</sup> [Compare *Coriolanus*, act III. sc. 3, lines 121, 122—

“You common cry of curs <sup>1</sup> whose breath I hate  
 As reek o' the rotten fens”]

Its knell in princely ears, till the o'erstung  
 Nations have armed in madness—the strange fate  
 Which tumbles mightiest sovereigns,<sup>1</sup> and hath flung  
 Against their blind omnipotence a weight  
 Within the opposing scale which crushes soon or  
 late,—<sup>1</sup>

## CLXXII

These might have been her destiny—but no—  
 Our hearts deny it and so young, so fair  
 Good without effort, great without a foe,  
 But now a Bride and Mother—and now *there!*  
 How many ties did that stern moment tear!  
 From thy Sire's to his humblest subject's breast  
 Is linked the electric chain of that despair  
 Whose shock was as an Earthquake's<sup>2</sup> and oppress  
 The land which loved thee so that none could love thee  
 best

1 *Which sinks* — — — [MS M]

1 Mary died on the scaffold Elizabeth, of a broken heart  
 Charles V a hermit Louis XIV, a bankrupt in means and  
 glory Cromwell, of anxiety and 'the greatest is behind'  
 Napoleon lives a prisoner To these sovereigns a long but  
 superfluous list might be added of names equally illustrious  
 and unhappy

2 [The simile of the 'earthquake' was repeated in a  
 letter to Murray dated December 3 1817 The death of  
 the Princess Charlotte has been a shock even here and must  
 have been an earthquake at home The death of this  
 poor Girl is melancholy in every respect, dying at twenty or  
 so in childhood—of a *boy* too, a present princess and future  
 queen and just as she began to be happy and to enjoy  
 herself and the hopes which she inspired ]



## CLXXIII.

Lo, Nem<sup>1</sup> <sup>1</sup> navelled in the woody hills  
 So far, that the uprooting Wind which tears  
 The oak from his foundation, and which spills  
 The Ocean o'er its boundary, and bears  
 Its foam against the skies, reluctant spares  
 The oval mirror of thy glassy lake,  
 And calm as cherished hate, its surface wears<sup>1</sup>  
 A deep cold settled aspect nought can shake,  
 All coiled into itself and round, as sleeps the snake

## CLXXIV.

And near, Albano's scarce divided waves  
 Shine from a sister valley, and afar <sup>st</sup>  
 The Tiber winds, and the broad Ocean laves  
 The Latian coast where sprung the Epic war,  
 "Aims and the Man," whose re-ascending stair  
 Rose o'er an empire but beneath thy right<sup>2</sup>

<sup>1</sup> *And calm as speechless hate* —[MS M]

<sup>1</sup> The village of Nemi was near the Arician retreat of Egeria, and, from the shades which embosomed the temple of Diana, has preserved to this day its distinctive appellation of *The Grove*. Nemi is but an evening's ride from the comfortable inn of Albano.

[The basin of the Lago di Nemi is the crater of an extinct volcano. Hence the comparison to a coiled snake. Its steel-blue waters are unruffled by the wind which lashes the neighbouring ocean into fury. Hence its likeness to "cherished hate," as contrasted with "generous and active wrath"]

<sup>2</sup> [The spectator is supposed to be looking towards the Mediterranean from the summit of Monte Cavo. Tusculum,

Tully reposed from Rome,—and where yon bar  
 Of girdling mountains intercepts the sight<sup>1</sup>  
 The Sabine farm was tilled, the weary Bard's delight

## CLXXXI

But I forget—My Pilgrim's shrine is won,  
 And he and I must part—so let it be—  
 His task and mine alike are nearly done,  
 Yet once more let us look upon the Sea,  
 The Midland Ocean breaks on him and me  
 And from the Alban Mount we now behold  
 Our friend of youth, that Ocean, which when we  
 Beheld it last by Calpe's rock<sup>1</sup> unfold  
 Those waves we followed on till the dark Luxine rolled

<sup>1</sup> *Of girdling mountains circle on the sight  
 The Sabine farm is tilled the weary Bard's delight—*

[MS. W.]

where "Tully reposed" lies to the north of the Alban Hills on the right but, as Byron points to a spot beneath thy right he probably refers to the traditional site of the Villa Ciceronis at Grotta Ferrata and not to an alternative site at the Villa Ruffinella between Frascati and the ruins of Tusculum. Horace's Sabine farm on the bank of Digentia's "ice cold rivulet" is more than twenty miles to the north east of the Alban Hills. The mountains to the south and east of Tusculum intercept the view of the valley of the Licenza (Digentia) where the 'farm was tilled'. Childe Harold had bidden farewell to Horace, once for all upon Sorac's ridge, but recalls him to keep company with Virgil and Cicero.]

1 [Calpe's rock is Gibraltar (compare *Child Harold* Canto II stanza xxii line 1). 'Last' may be the last time that Byron and Childe Harold saw the Mediterranean together. Byron had last seen it—the Midland Ocean—by Calpe's rock on his return journey to England in 1811. Or by 'last' he may mean the last time that it burst upon

## CLXXXI

Upon the blue Symplegades <sup>22</sup> long years—  
 Long, though not very many—since have done  
 Their work on both, some suffering and some tears<sup>1</sup>  
 Have left us nearly where we had begun  
 Yet not in vain our mortal race hath run  
 We have had our reward—and it is here,  
 That we can yet feel gladdened by the Sun,  
 And reap from Earth—Sea- joy almost as dear  
 As if there were no Man to trouble what is clear.<sup>1</sup>

## CLXXXII

Oh! that the Desert were my dwelling-place,<sup>2</sup>  
 With one fair Spirit for my minister,

1 *much suffering and some tears* —[MS B] ]

his view He had not seen the Mediterranean on his way from Geneva to Venice, in October—November, 1816, or from Venice to Rome, April—May, 1817, but now from the Alban Mount the “ocean” was full in view ]

1 [“After the stanza (near the conclusion of Canto 14th) which ends with the line—

“As if there was no man to trouble what is clear,” insert the two following stanzas (CLXXXII, CLXXXIII) Then go on to the stanza beginning, ‘Roll on thou,’ etc, etc. You will find the place of insertion near the conclusion—just before the address to the Ocean

“These *two stanzas* will just make up the number of 500 stanzas to the whole poem

“Answer when you receive this I sent back the packets yesterday, and hope they will arrive in safety”—D ]

2 [His desire is towards no light o’ love, but for the support and fellowship of his sister Compare the opening lines of the *Epistle to Augusta*—

“My sister! my sweet sister! if a name  
 Dearer and purer were, it should be thine ,

That I might all forget the human race,  
 And hating no one, love but only her  
 Ye elements!—in whose ennobling stir  
 I feel myself exalted—Can ye not  
 Accord me such a Being? Do I err  
 In deeming such inhabit many a spot?  
 Though with them to converse can rarely be our lot

## CLXXVIII

There is a pleasure in the pathless woods  
 There is a rapture on the lonely shore  
 There is society, where none intrudes  
 By the deep Sea, and Music in its roar  
 I love not Man the less, but Nature more,  
 From these our interviews, in which I steal  
 From all I may be or have been before,  
 To mingle with the Universe,<sup>1</sup> and feel  
 What I can ne'er express—yet can not all conceal

## CLXXIX

Roll on, thou deep and dark blue Ocean—roll!  
 Ten thousand fleets sweep over thee in vain,

A loved regret which I would not resign  
 There yet are two things in my destiny,—  
 A world to roam through and a home with thee

‘ The first were nothing—had I still the last  
 It were the haven of my happiness ]

<sup>1</sup> [Compare *Childe Harold* Canto III stanza lxxvii lines  
 8 9 and *Epistle to Augusta* stanza vi ]

Man marks the earth with ruin—his control  
 Stops with the shore,—upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When, for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan—  
 Without a grave—unknelled, unconfined, and unknown.<sup>1</sup>

## CXXX

His steps are not upon thy paths, thy fields  
 Are not a spoil for him,—thou dost arise  
 And shake him from thee, the vile strength he wields  
 For Earth's destruction thou dost all despise,  
 Spurning him from thy bosom to the skies.<sup>1</sup>  
 And send'st him, shivering in thy playful spray  
 And howling, to his Gods, where haply lies  
 His petty hope in some near port or bay,  
 And dashest him again to Earth—there let him lay!<sup>1 2</sup>

1. *unearthed, unconfined, and unknown*—[MS *M*]

11 *And dashest him to earth again there let him lay!*—[*D*]

1 [Compare *Ps* cxxi 26, "They mount up to the heaven, they go down again to the depths"]

2 ["Lay" is followed by a plainly marked period in both the MSS (*M* and *D*) of the Fourth Canto of *Childe Harold*. For instances of the same error, compare "The Adieu," stanza 10, line 4, and ["Pignus Amoris"], stanza 3, line 3 (*Poetical Works*, 1898, i 232, *note*, and p 241). It is to be remarked that Hobhouse, who pencilled a few corrections on the margin of his own MS copy, makes no comment on this famous solecism. The fact is that Byron wrote as he spoke, with the "careless and negligent ease of a man of quality," and either did not know that "lay" was not an intransitive verb or regarded himself as "super grammaticam."]

## CLXXXI

The armaments which thunderstrike the walls  
 Of rock built cities bidding nations quake  
 And Monarchs tremble in their Capitals,  
 The oak Leviathans<sup>1</sup> whose huge ribs make<sup>1</sup>  
 Their clay creator the vain title take  
 Of Lord of thee, and Arbiter of War—  
 These are thy toys and as the snowy flake,  
 They melt into thy yeast of waves, which mar  
 Alike the Armada's pride or spoils of Trafalgar

<sup>1</sup> *These taken citadels which made and make — [MS M erased]*

<sup>1</sup> [Compare Campbell's *Battle of the Baltic* (stanza 11 lines 1, 2)—

' Like leviathans afloat,  
 Lay their bulwarks on the brine ]

<sup>2</sup> The Gale of wind which succeeded the battle of Trafalgar destroyed the greater part (if not all) of the prizes—nineteen sail of the line—taken on that memorable day I should be ashamed to specify particulars which should be known to all—did we not know that in France the people were kept in ignorance of the event of this most glorious victory in modern times and that in England it is the present fashion to talk of Waterloo as though it were entirely an English triumph—and a thing to be named with Blenheim and Agincourt—Trafalgar and Aboukir. Posterity will decide but if it be remembered as a skilful or as a wonderful action it will be like the battle of Zama where we think of Hannibal more than of Scipio. For assuredly we dwell on this action not because it was gained by Blücher or Wellington but because it was lost by Buonaparte—a man who with all his vices and his faults never yet found an adversary with a tithe of his talents (as far as the expression can apply to a conqueror) or his good intentions, his clemency or his fortitude.

Look at his successors throughout Europe whose imitation of the worst parts of his policy is only limited by their comparative impotence and their positive imbecility—[MS M]

Dark heaving—boundless, endless and sublime—  
 The image of Eternity—the throne<sup>1</sup>  
 Of the Invisible, even from out thy slime<sup>1</sup>  
 The monsters of the deep are made—each Zone  
 Obeys thee—thou goest forth, dread, fathomless, alone

## CLXXXIV

And I have loved thee, Ocean! and my joy  
 Of youthful sports was on thy breast to be  
 Borne, like thy bubbles onward from a boy<sup>2</sup>  
 I wanted with thy breakers—they to me  
 Were a delight, and if the freshening sea  
 Made them a terror—twas a pleasing fear,  
 For I was as it were a Child of thee,  
 And trusted to thy billows far and near,  
 And laid my hand upon thy mane—as I do here<sup>3</sup>

1 *The image of Eternity and Space*  
*For who hath fixed thy limits — — [MS M erased]*

1 [Compare Tennyson's *In Memoriam*, lv stanza 6—

‘ Dragons of the prime,  
 That tare each other in their slime,  
 Were mellow music match'd with him ]

2 [ While at Aberdeen he used often to steal from home unperceived sometimes he would find his way to the sea side (*Life* p 9) For an account of his feats in swimming, see *Letters*, 1898 i 263 note 1 and letter to Murray February 21 1831 See, too for a more perilous but less celebrated passage (from Old Lisbon to Belem Castle), *Travels in Albania*, ii 195 ]

3 [ It was a thought worthy of the great spirit of Byron after exhibiting to us his Pilgrim amidst all the most striking scenes of earthly grandeur and earthly decay to conduct him and us at last to the borders of ‘the Great Deep’ The image of the wanderer may well be associated for 2

CLXXXV

My task is done my song hath ceased my theme  
Has died into an echo, it is fit!

The spell should break of this protracted dream.  
The torch shall be extinguished which hath lit  
My midnight lamp—and what is wit, is wit,  
Would it were worthier! but I am not now  
That which I have been and my visions fit  
Less palpably before me—and the glow  
Which in my Spirit dwell is fluttering, faint, and low

CLXXXVI.

Farewell! a word that must be, and hath been  
A sound which makes us linger, yet farewell!  
Ye! who have traced the Pilgrim to the scene  
Which is his last if in your memories dwell

1 *Is dying in the echo—it is time*  
2 *To break the spell of this protracted dream*  
3 *And what will be the fate of this my rhyme*  
4 *May not be of my augury* —[*MRS M ceased*]  
5 *Fatal—and yet it shakes me not—farewell*—[*MRS M*]  
6 *Ye! who have traced my Pilgrim to the scene*—[*MRS M*]

time, with the rock of Calpe, the shattered temples of Athens, or the gigantic fragments of Rome, but when we wish to think of this dark personification as of a thing which is, where can we so well imagine him to have his daily haunt as by the roaring of the waves? It was thus that Homer represented Achilles in his moments of ungovernable and inconsolable grief for the loss of Patroclus. It was thus he chose to depict the paternal despair of Chryseus—

“*Βῆ δ' ἀνέωκ' ὅρα πολλὰ πολυφλοίσβοιο θαλάσσης*”

Note by Professor Wilson, ed 1837]



A thought which once was his—if on ye swell  
A single recollection—not in vain  
He wore his sandal shoon, and scallop-shell  
Farewell ! with *him* alone may rest the pain,  
If such there were—with *you*, the Moral of his Strain <sup>1</sup>

1 At end—

Laus Deo !

BYRON

July 19th 1817

La Mira, near Venice

Laus Deo !

BYRON

La Mira near Venice,

Sept 3, 1817



# NOTES

TO

## CHILDE HAROLD'S PILGRIMAGE

### CANTO IV

---

#### I

I stood in Venice, on the Bridge of Sighs  
A Palace and a prison on each hand

Stanza 1 lines 1 and 2

THE communication between the ducal palace and the prisons of Venice is by a gloomy bridge, or covered gallery high above the water and divided by a stone wall into a passage and a cell. The state dungeons called *pozzi* or wells, were sunk in the thick walls of the palace and the prisoner when taken out to die was conducted across the gallery to the other side, and being then led back into the cell the criminal was there. The passage is still open, and is still known by the name of the Bridge of Sighs. The *pozzi* of the bridge are still the arrival of up the deeper of these dungeons. You may still however descend by a trap-door and crawl down through holes half choked by rubbish, to the depth of two stories below the first range. If you are in want of consolation for the extinction of patrician power perhaps you may find it there scarcely a ray of light glimmers into the narrow gallery which leads to the cells and the places of confinement themselves are totally dark. A small hole in the wall admitted the damp air of the

passages, and served for the introduction of the prisoner's food. A wooden pallet, raised a foot from the ground, was the only furniture. The conductors tell you that a light was not allowed. The cells are about five paces in length, two and a half in width, and seven feet in height. They are directly beneath one another, and respiration is somewhat difficult in the lower holes. Only one prisoner was found when the republicans descended into these hideous recesses, and he is said to have been confined sixteen years. But the inmates of the dungeons beneath had left traces of their repentance, or of their despair, which are still visible, and may, perhaps, owe something to recent ingenuity. Some of the detained appear to have offended against, and others to have belonged to, the sacred body, not only from their signatures, but from the churches and belfries which they have scratched upon the walls. The reader may not object to see a specimen of the records prompted by so terrific a solitude. As nearly as they could be copied by more than one pencil, three of them are as follows —

1 NON MI IIDA' AD ALCUNO PENSA e IACI  
SE FUGIR VUOI DE SPIONI INSIDIL e LACCI  
IL PENTIRTI PENTIRII NULLA GIOVA  
MA BEN DI VALOR IUO LA VLRA PROVA

1607 ADI 2 GENARO FUI RE-  
TENTO P' LA BLSSTEMIA P' AVLR DATO  
DA MANZAR A UN MORTO  
IACOMO . GRILLI SCRISSE

2 UN PARLAR POCHO et  
NEGARE PRONIO et  
UN PENSAR AL FINE PUO DARE LA VITA  
A NOI ALTRI MFSCHINI

1605  
EGO IOHN BAPTISTA AD  
ECCLESIAM CORTELLARIUS

3 DE CHI MI FIDO GUARDAMI DIO  
DE CHI NON MI FIDO MI GUARDARO IO  
A TA H A NA  
V LA S C K R

The copyist has followed, not corrected, the solecisms, some of which are, however, not quite so decided since the letters were evidently scratched in the dark. It only need be observed, that *bestemmia* and *mangiar* may be read in the first inscription, which was probably written by a prisoner confined for some act of impiety committed at a funeral,

that *Cortellarius* is the name of a parish on terra firma near the sea and that the last initials evidently are put for *V' a la sai la Chiesa Cattolica Romana*

## 2

In Venice Tasso's echoes are no more

Stanza iii line 1

["I cannot forbear mentioning a custom in Venice which they tell me is particular to the common people of this country, of singing stanzas out of Tasso. They are set to a pretty solemn tune and when one begins in any part of the poet, it is odds but he will be answered by somebody else that overhears him so that sometimes you have ten or a dozen in the neighbourhood of one another taking verse after verse and running on with the poem as far as their memories will carry them. — ADDISON 1700]

The well known song of the gondoliers of alternate stanzas from Tasso's *Jerusalem* has died with the independence of Venice. Editions of the poem with the original in one column, and the Venetian variations on the other as sung by the boatmen were once common and are still to be found. The following extract will serve to show the difference between the Tuscan epic and the *Canta alla Barcariol*: —

## ORIGINAL

Canto l arme pietose e l capitano  
 Che l gran Sepolcro liberò di Cristo  
 Molto egli oprò col senno e con la mano  
 „ Molto soffrì nel glorioso acquisto

## VENETIAN

L arme pietose de cantar l'ho voglia  
 E de Goffredo la immortal braura  
 Che al fin l'ha libera co strassia e dogia  
 Del nostro buon Gesù la Sepoltura  
 De mezo mondo unito e de quel Bogia  
 Missier Pluton non l'ha bu mai paura  
 Dio l'ha agiutà e i compagni sparpagnà  
 Tutti l'ha i ba messi insieme i di del Dai

Some of the elder gondoliers will, however, take up and continue a stanza of their once familiar bard

On the 7th of last January, the author of *Childe Harold*, and another Englishman, the writer of this notice, rowed to the Lido with two singers, one of whom was a carpenter, and the other a gondolier. The former placed himself at the prow, the latter at the stern of the boat. A little after leaving the quay of the Piazzetta, they began to sing, and continued their exercise until we arrived at the island. They gave us, amongst other essays, the death of Clorinda, and the palace of Armida, and did not sing the Venetian but the Iuscan verses. The carpenter, however, who was the cleverer of the two, and was frequently obliged to prompt his companion, told us that he could *translate* the original. He added, that he could sing almost three hundred stanzas, but had not spirits (*morbin* was the word he used) to learn any more, or to sing what he already knew. a man must have idle time on his hands to acquire, or to repeat, and, said the poor fellow, "look at my clothes and at me, I am starving." This speech was more affecting than his performance, which habit alone can make attractive. The recitative was shrill, screaming, and monotonous, and the gondolier behind assisted his voice by holding his hand to one side of his mouth. The carpenter used a quiet action, which he evidently endeavoured to restrain, but was too much interested in his subject altogether to repress. From these men we learnt that singing is not confined to the gondoliers, and that, although the chant is seldom, if ever, voluntary, there are still several amongst the lower classes who are acquainted with a few stanzas.

It does not appear that it is usual for the performers to row and sing at the same time. Although the verses of the *Jerusalem* are no longer casually heard, there is yet much music upon the Venetian canals, and upon holydays, those strangers who are not near or informed enough to distinguish the words, may fancy that many of the gondolas still resound with the strains of Tasso. The writer of some remarks which appeared in the *Curiosities of Literature* must excuse his being twice quoted, for, with the exception of some phrases a little too ambitious and extravagant, he has furnished a very exact, as well as agreeable description. —

"In Venice the gondoliers know by heart long passages from Ariosto and Tasso, and often chant them with a peculiar melody. But this talent seems at present on the decline — at least, after taking some pains, I could find no more than two persons who delivered to me in this way a passage from Tasso. I must add, that the late Mr. Berry once chanted to

me a passage in Tasso in the manner, as he assured me of the gondoliers

There are always two concerned, who alternately sing the strophes. We know the melody eventually by Rousseau to whose songs it is printed. It has properly no melodious movement, and is a sort of medium between the *canto fermo* and the *canto figurato*. It approaches to the former by recitativical declamation and to the latter by passages and course, by which one syllable is detained and embellished.

'I entered a gondola by moonlight. One singer placed himself forwards and the other ast and thus proceeded to St. George. One began the song, when he had ended his strophe, the other took up the lay and so continued the song alternately. Throughout the whole of it the same notes invariably returned, but according to the subject matter of the strophe, they laid a greater or a smaller stress sometimes on one, and sometimes on another note and indeed changed the enunciation of the whole strophe as the object of the poem altered.

'On the whole however the sounds were hoarse and screaming. They seemed in the manner of all rude uncivilised men, to make the excellency of their singing in the force of their voice. One seemed desirous of conquering the other by the strength of his lungs and so far from receiving delight from this scene (shut up as I was in the box of the gondola) I found myself in a very unpleasant situation.

'My companion to whom I communicated this circumstance being very desirous to keep up the credit of his countrymen, assured me that the singing was very delightful when heard at a distance. Accordingly we got out upon the shore leaving one of the singers in the gondola while the other went to the distance of some hundred paces. They now began to sing against one another and I kept walking up and down between them both so as always to leave him who was to begin his part. I frequently stood still and hearkened to the one and to the other.

Here the scene was properly introduced. The strong declamatory and as it were, shrieking sound met the ear from far and called forth the attention. The quickly succeeding transitions, which necessarily required to be sung in a lower tone seemed like plaintive strains succeeding the vociferations of emotion or of pain. The other who listened attentively immediately began where the former left off answering him in milder or more vehement notes according as the purport of the strophe required. The sleepy canals, the lofty buildings the splendour of the moon the deep shadows of the few gondolas that moved like spirits hither

and thither, increased the striking peculiarity of the scene, and, amidst all these circumstances, it was easy to confess the character of this wonderful harmony

"It suits perfectly well with an idle, solitary mariner, lying at length in his vessel at rest on one of these canals, waiting for his company, or for a fare, the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories he has in memory. He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror, and as all is still around, he is, as it were, in a solitude in the midst of a large and populous town. Here is no rattling of carriages, no noise of foot passengers, a silent gondola glides now and then by him, of which the splashings of the oars are scarcely to be heard

"At a distance he hears another, perhaps utterly unknown to him. Melody and verse immediately attach the two strangers, he becomes the responsive echo to the former, and exerts himself to be heard as he had heard the other. By a tacit convention they alternate verse for verse, though the song should last the whole night through, they entertain themselves without fatigue. The hearers who are passing between the two take part in the amusement

"This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfills its design in the sentiment of remoteness. It is plaintive, but not dismal in its sound, and at times it is scarcely possible to refrain from tears. My companion, who otherwise was not a very delicately organised person, said quite unexpectedly *E singolare come quel canto intenerisce, e molto più quando lo cantano meglio*

"I was told that the women of Libo, the long row of islands that divides the Adriatic from the Lagoons,<sup>1</sup> particularly the women of the extreme districts of Malamocca and Palestrina, sing in like manner the works of Tasso to these and similar tunes

"They have the custom, when their husbands are fishing out at sea, to sit along the shore in the evenings and vociferate these songs, and continue to do so with great violence, till each of them can distinguish the responses of her own husband at a distance"<sup>2</sup>

<sup>1</sup> The writer meant *Lido*, which is not a long row of islands, but a long island *littus*, the shore

<sup>2</sup> *Curiosities of Literature*, II 156, edit 1807, edit 1881, I 390, and Appendix xxix to Black's *Life of Tasso*, 1810, II 455



The love of music and of poetry distinguishes all classes of Venetians even amongst the tuneful sons of Italy. The city itself can occasionally furnish respectable audiences for two and even three opera houses at a time and there are few events in private life that do not call forth a printed and circulated sonnet. Does a physician or a lawyer take his degree, or a clergyman preach his maiden sermon, has a surgeon performed an operation, would a harlequin announce his departure or his benefit, are you to be congratulated on a marriage or a birth or a lawsuit, the Muses are invoked to furnish the same number of syllables and the individual triumphs blaze abroad in virgin white or partly coloured placards on halt the corners of the capital. The last curtsy of a favourite prima donna brings down a shower of these poetical tributes from those upper regions, from which in our theatres nothing but cupids and snowstorms are accustomed to descend. There is a poetry in the very life of a Venetian, which in its common course is varied with those surprises and changes so recommendable in fiction but so different from the sober monotony of northern existence. amusements are raised into duties, duties are softened into amusements and every object being considered as equally making a part of the business of life, is announced and performed with the same earnest indifference and gay assiduity. The Venetian gazette constantly closes its columns with the following triple advertisement —

*Charade*

Exposition of the most Holy Sacrament in the church of St. —

*Theatres*

St. Moses, opera

St. Benedict a comedy of characters

St. Luke repose

When it is recollected what the Catholics believe their consecrated wafer to be, we may perhaps think it worthy of a more respectable niche than between poetry and the play house

3

St. Mark yet sees his Lion where he stood  
Stand

*Stanza xi line 5*

The Lion has lost nothing by his journey to the Invalides, but the gospel which supported the paw that is now on a

level with the other foot The horses also are returned [A D 1815] to the ill-chosen spot whence they set out, and are, as before, half hidden under the porch window of St Mark's Church Their history, after a desperate struggle, has been satisfactorily explored The decisions and doubts of Erizzo and Zanetti, and lastly, of the Count Leopold Cicognaia, would have given them a Roman extraction, and a pedigree not more ancient than the reign of Nero But M de Schlegel stepped in to teach the Venetians the value of their own treasures, and a Greek vindicated, at last and for ever, the pretension of his countrymen to this noble production<sup>1</sup> M Mustovidi has not been left without a reply, but, as yet, he has received no answer It should seem that the horses are irrevocably Chian, and were transferred to Constantinople by Theodosius Lapidary writing is a favourite play of the Italians, and has conferred reputation on more than one of their literary characters One of the best specimens of Bodoni's typography is a respectable volume of inscriptions, all written by his friend Pacciaudi Several were prepared for the recovered horses It is to be hoped the best was not selected, when the following words were ranged in gold letters above the cathedral porch —

QUATUOR EQUORUM • SIGNA A VENETIS BYZANTIO  
CAPTA AD TEMP D MAR A R S • MCCIV POSITA •  
QUÆ HOSTILIS CUPIDITAS A MDCCIIIC ABSTULERAT  
FRANC I • IMP PACIS ORBI DATÆ TROPHÆUM A  
MDCCCXV VICTOR REDUXIT

Nothing shall be said of the Latin, but it may be permitted to observe, that the injustice of the Venetians in transporting the horses from Constantinople [A D 1204] was at least equal to that of the French in carrying them to Paris [A D 1797], and that it would have been more prudent to have avoided all allusions to either robbery An apostolic prince should, perhaps, have objected to affixing over the principal entrance of a metropolitan church an inscription having a reference to any other triumphs than those of religion Nothing less than the pacification of the world can excuse such a solecism.

<sup>1</sup> *Su 2 Quattro Cavalli della Basilica di S Marco in Venezia* Lettera di Andrea Mustovidi Corcirese Padova, 1816

## 4

The Surlian sued, and now the Austrian reigns—  
 In Emperor tramples where an Emperor knelt  
 Stanza xii lines 1 and

After many vain efforts on the part of the Italians entirely to throw off the yoke of Frederic Barbarossa and as fruitless attempts of the Emperor to make himself absolute master throughout the whole of his Cicalpine dominions the bloody struggles of four and twenty years were happily brought to a close in the city of Venice. The articles of a treaty had been previously agreed upon between Pope Alexander III and Barbarossa and the former having received a safe-conduct had already arrived at Venice from Ferrara in company with the ambassadors of the King of Sicily and the consuls of the Lombard League. There still remained however many points to adjust, and for several days the peace was believed to be impracticable. At this juncture it was suddenly reported that the Emperor had arrived at Chioza, a town fifteen miles from the capital. The Venetians rose tumultuously, and insisted upon immediately conducting him to the city. The Lombards took the alarm and departed towards Treviso. The Pope himself was apprehensive of some disaster if Frederic should suddenly advance upon him but was reassured by the prudence and address of Sebastian Ziani the Doge. Several embassies passed between Chioza and the capital, until at last the Emperor, relaxing somewhat of his pretensions laid aside his Leonine ferocity, and put on the mildness of the lamb.

On Saturday, the 23rd of July, in the year 1177 six Venetian galleys transferred Frederic, in great pomp from Chioza to the island of Lido, a mile from Venice. Early the next morning the Pope, accompanied by the Sicilian ambassadors, and by the envoys of Lombardy whom he had recalled from the main land together with a great concourse of people, repaired from the patriarchal palace to St Mark's Church and solemnly absolved the Emperor and his partisans from the excommunication pronounced against him. The Chancellor of the Empire on the part of his master, renounced the anti popes and their schismatic adherents.

1 "Quibus auditis, imperator, operante eo, qui corda Principum sicut vult, & quando vult, humiliter inclinat, leonina feritate deposita, ovinam mansuetudinem induit"—*Romualdi Salernitani Chronicon, apud Script Rer Ital*, 17 5, vii 230

Immediately the Doge, with a great suite both of the clergy and laity, got on board the galleys, and waiting on Frederic, rowed him in mighty state from the Lido to the capital. The Emperor descended from the galley at the quay of the Piazzetta. The Doge, the patriarch, his bishops and clergy, and the people of Venice with their crosses and their standards, marched in solemn procession before him to the church of St Mark. Alexander was seated before the vestibule of the basilica, attended by his bishops and cardinals, by the patriarch of Aquileja, by the archbishops and bishops of Lombardy, all of them in state, and clothed in their church robes. Frederic approached—'moved by the Holy Spirit, venerating the Almighty in the person of Alexander, laying aside his imperial dignity, and throwing off his mantle, he prostrated himself at full length at the feet of the Pope Alexander, with tears in his eyes, raised him benignantly from the ground, kissed him, blessed him, and immediately the Germans of the train sang with a loud voice, 'We praise thee, O Lord.' The Emperor then taking the Pope by the right hand, led him to the church, and having received his benediction, returned to the ducal palace"<sup>1</sup>. The ceremony of humiliation was repeated the next day. The Pope himself, at the request of Frederic, said mass at St Mark's. The Emperor again laid aside his imperial mantle, and taking a wand in his hand, officiated as *verger*, driving the laity from the choir, and preceding the pontiff to the altar. Alexander, after reciting the gospel, preached to the people. The Emperor put himself close to the pulpit in the attitude of listening, and the pontiff, touched by this mark of his attention (for he knew that Frederic did not understand a word he said), commanded the patriarch of Aquileja to translate the Latin discourse into the German tongue. The creed was then chanted. Frederic made his oblation, and kissed the Pope's feet, and, mass being over, led him by the hand to his white horse. He held the stirrup, and would have led the horse's rein to the water side, had not the Pope accepted of the inclination for the performance, and affectionately dismissed him with his benediction. Such is the substance of the account left by the archbishop of Salerno, who was present at the ceremony, and whose story is confirmed by every subsequent narration. It would be not worth so minute a record, were it not the triumph of liberty as well as of superstition. The states of Lombardy owed to it the confirmation of their privileges, and Alexander had reason to

thank the Almighty, who had enabled an infirm unarmed old man to subdue a terrible and potent sovereign<sup>1</sup>

## 5

Oh for one hour of blind old Dandolo<sup>1</sup>  
 Th' octogenarian chief, Byzantium's conquering foe  
Stanza xii lines 8 and 9

The reader will recollect the exclamation of the Highlander 'Oh for one hour of Dundee!' Henry Dandolo when elected Doge in 1197 was eighty five years of age. When he commanded the Venetians at the taking of Constantinople he was consequently ninety seven years old. At this age he annexed the fourth and a half of the whole empire of Romania, for so the Roman empire was then called to the title and to the territories of the Venetian Doge. The three eighths of this empire were preserved in the diplomas until the Dukedom of Giovanni Dolfino who made use of the above designation in the year 1357<sup>3</sup>

Dandolo led the attack on Constantinople in person. Two ships the Paradise and the Pilgrim were tied together, and a drawbridge or ladder let down from their higher yards to

1 See the above cited Romuald of Salerno. In a second sermon which Alexander preached on the first day of August before the Emperor he compared Frederic to the prodigal son and himself to the forgiving father.

2 Mr Gibbon has omitted the important *æ* and has written Roman instead of Romanæ—*Decline and Fall* chap lxi note 9 (1882 ii 777 note 1). But the title acquired by Dandolo runs thus in the chronicle of his namesake, the Doge Andrew Dandolo. Ducali titulo addidit Quartæ partis & dimidiæ totius Imperii Romanæ Dominator. And Dand *Chronicon* cap iii pars xxvii ap *Script Rer Ital* 1728 xii 331. And the Romanæ is observed in the subsequent acts of the Doges. Indeed the continental possessions of the Greek Empire in Europe were then generally known by the name of Romania, and that appellation is still seen in the maps of Turkey as applied to Thrace.

3 See the continuation of Dandolo's *Chronicle* *ibid* p 498. Mr Gibbon appears not to include Dolfino following Sanudo who says. Il qual titolo si uso fin al Doge Giovanni Dolfino. See *Vite de' Duchi di Venezia* [*Vite Ducum Venetorum Italiae scriptæ*, Auctore Martino Sanuto], ap *Script Rer Ital* xlii 530 641.

he walls. The Doge was one of the first to rush into the city. Then was completed, said the Venetians, the prophecy of the Erythraean sibyl—"A gathering together of the powerful shall be made amidst the waves of the Adriatic, under a blind leader, they shall beset the goat—they shall profane Byzantium—they shall blacken her buildings—her spoils shall be dispersed, a new goat shall bleat until they have measured out and run over fifty-four feet nine inches and a half"<sup>1</sup>. Dandolo died on the first day of June, 1205, having reigned thirteen years six months and five days, and was buried in the church of St Sophia, at Constantinople. Strangely enough it must sound, that the name of the rebel apothecary who received the Doge's sword, and annihilated the ancient government, in 1796-7, was Dandolo.

## 6

But is not Doria's menace come to pass?  
Are they not *bridled*?

Stanza xiii lines 3 and 4

After the loss of the battle of Pola, and the taking of Chioza on the 16th of August, 1379, by the united armament of the Genoese and Francesco da Carrara, Signor of Padua, the Venetians were reduced to the utmost despair. An embassy was sent to the conquerors with a blank sheet of paper, praying them to prescribe what terms they pleased, and leave to Venice only her independence. The Prince of Padua was inclined to listen to these proposals, but the Genoese, who, after the victory at Pola, had shouted, "To Venice! to Venice! and long live St George!" determined to annihilate their rival, and Peter Doria, their commander-in-chief, returned this answer to the suppliants. "On God's faith, gentlemen of Venice, ye shall have no peace from the Signor of Padua, nor from our commune of Genoa, until we have first put a rein upon those unbridled horses of yours, that are upon the porch of your evangelist St Mark. When we have bridled them we shall keep you quiet. And this is the pleasure of us and of our commune. As for these, my brothers of Genoa, that you have brought with you to give up to us, I

1 "Fiet potentium in aquis Adriaticis congregatio, cæco præduce, Hircum ambigent, Byzantium prophanabunt, ædificia denigrabunt, spolia dispergentur, Hircus novus balabit, usque dum liv pedes, & ix pollices, & semis, præmensurati discurrant"—*Chironicon*, *ibid*, xii 329

will not have them take them back for in a few days hence, I shall come and let them out of prison myself both these and all the others [p 727 E *vide infra*] In fact the Genoese did advance as far as Malamocco within five miles of the capital but their own danger and the pride of their enemies gave courage to the Venetians who made prodigious efforts, and many individual sacrifices all of them carefully recorded by their historians Vettor Pisani was put at the head of thirty four galleys The Genoese broke up from Malamocco, and retired to Chioza in October but they again threatened Venice, which was reduced to extremities At this time the 1st of January 1380 arrived Carlo Zeno who had been cruising on the Genoese coast with fourteen galleys The Venetians were now strong enough to besiege the Genoese Doria was killed on the 2nd of January by a stone bullet one hundred and ninety five pounds weight discharged from a bombard called the Trevisan Chioza was then closely invested five thousand auxiliaries among whom were some English condottieri commanded by one Captain Ceccho joined the Venetians The Genoese in their turn prayed for conditions, but none were granted until, at last they surrendered at discretion and, on the 24th of June 1380, the Doge Contarini made his triumphal entry into Chioza. Four thousand prisoners nineteen galleys many smaller vessels and barks with all the ammunition and arms and outfit of the expedition fell into the hands of the conquerors, who had it not been for the inexorable answer of Doria, would have gladly reduced their dominion to the city of Venice An account of these transactions is found in a work called *The War of Chioza*,<sup>1</sup> written by Daniel Chinazzo who was in Venice at the time

## 7

Thin streets and foreign aspects, such as must  
Too oft remind her who and what enthral

Stanza xv lines 7 and 8

The population of Venice at the end of the seventeenth century, amounted to nearly two hundred thousand souls At the last census taken two years ago [1816] it was no more than about one hundred and three thousand and it diminishes daily The commerce and the official employments, which were to be the unexhausted source of Venetian grandeur,

<sup>1</sup> *Cronaca della Guerra di Chioza etc*, scritta da Daniello Chinazzo *Script Rer Ital*, xi 699-804.

have both expired<sup>1</sup> Most of the patrician mansions are deserted, and would gradually disappear, had not the Government, alarmed by the demolition of seventy-two during the last two years, expressly forbidden this sad resource of poverty. Many remnants of the Venetian nobility are now scattered, and confounded with the wealthier Jews upon the banks of the Brenta, whose Palladian palaces have sunk, or are sinking, in the general decay. Of the "gentiluomo Veneto," the name is still known, and that is all. He is but the shadow of his former self, but he is polite and kind. It surely may be pardoned to him if he is querulous. Whatever may have been the vices of the republic, and although the natural term of its existence may be thought by foreigners to have arrived in the due course of mortality, only one sentiment can be expected from the Venetians themselves. At no time were the subjects of the republic so unanimous in their resolution to rally round the standard of St. Mark, as when it was for the last time unfurled, and the cowardice and the treachery of the few patricians who recommended the fatal neutrality, were confined to the persons of the traitors themselves. The present race cannot be thought to regret the loss of their aristocratical forms, and too despotic government, they think only on their vanished independence. They pine away at the remembrance, and on this subject suspend for a moment their gay good humour. Venice may be said, in the words of the Scripture, "to die daily," and so apparent is the decline, as to become painful to a stranger, not reconciled to the sight of a whole nation expiring, as it were, before his eyes. So artificial a reason, having lost that principle which called it into life and supported its existence, must fall to pieces at once, and sink more rapidly than it rose. The abhorrence of slavery, which drove the Venetians to the sea, has, since their disaster, forced them to the land, where they may be at least overlooked amongst the crowd of dependents, and not present the humiliating spectacle of a whole nation loaded with recent chains. Their liveliness, their affability, and that happy indifference which constitution alone can give (for philosophy aspires to it in vain), have not sunk under circumstances, but many peculiarities of costume and manner have by degrees been lost,

1 "Nonnullorum e nobilitate immensæ sunt opes, adeo ut vix æstimari possint, id quod tribus e rebus oritur, parsimonia, commercio, atque iis emolumentis, quæ e Republica percipiunt, quæ hanc ob causam diuturna fore creditur"—See *De Principatibus Italiæ Tractatus Varu*, 1628, pp. 18, 19



and the nobles with a pride common to all Italians who have been masters have not been persuaded to parade their insignificance That splendour which was a proof and a portion of their power, they would not degrade into the trappings of their subjection They retired from the space which they had occupied in the eyes of their fellow citizens their continuance in which would have been a symptom of acquiescence and an insult to those who suffered by the common misfortune Those who remained in the degraded capital might be said rather to haunt the scenes of their departed power than to live in them The reflection, who and what enthralled will hardly bear a comment from one who is, nationally the friend and the ally of the conqueror It may however be allowed to say thus much that to those who wish to recover their independence any masters must be an object of detestation and it may be safely foretold that this unprofitable aversion will not have been corrected before Venice shall have sunk into the slime of her choked canals

## 8

Watering the tree which hears his Lady's name  
With his melodious tears he gave himself to Fame  
Stanza xxx lines 8 and 9

Thanks to the critical acumen of a Scotchman, we now know as little of Laura as ever<sup>1</sup> The discoveries of the Abbé de Sade his triumphs his sneers can no longer instruct or amuse We must not however think that these memoirs<sup>2</sup> are as much a romance as Belisarius or the Incas although we are told so by Dr Beattie, a great name but a little authority<sup>3</sup> His 'labour' has not been in vain notwithstanding his 'love' has, like most other passions made him ridiculous<sup>4</sup> The hypothesis which overpowered the

1 See *An Historical and Critical Essay on the Life and Character of Petrarch* and *A Dissertation on an Historical Hypothesis of the Abbe de Sade* 1810 [An Italian version entitled *Riflessi on intorno a Madonna Laura* was published in 1811]

2 *Memoires pour la Vie de François Petrarque* Amsterdam 1764 3 vols 4to

3 Letter to the Duchess of Gordon August 17 1782 *Life of Beattie* by Sir W Forbes ii 102-106

4 Mr Gibbon called his *Memoirs* a labour of love (see *Decline and Fall* chap lxx. note 2), and followed him with

struggling Italians, and carried along less interested critics in its current, is run out. We have another proof that we can never be sure that the paradox, the most singular, and therefore having the most agreeable and authentic air, will not give place to the re-established ancient prejudice.

It seems, then, first, that Laura was born, lived, died, and was buried, not in Avignon, but in the country. The fountains of the Sorga, the thickets of Cabrières, may resume their pretensions, and the exploded *de la Bastie* again be heard with complacency. The hypothesis of the Abbé had no stronger props than the parchment sonnet and medal found on the skeleton of the wife of Hugo de Sade, and the manuscript note to the *Virgil* of Petrarch, now in the Ambrosian library. If these proofs were both incontestable, the poetry was written, the medal composed, cast, and deposited within the space of twelve hours—and these deliberate duties were performed round the carcass of one who died of the plague, and was hurried to the grave on the day of her death. These documents, therefore, are too decisive—they prove not the fact, but the forgery. Either the sonnet or the Virgilian note must be a falsification. The Abbé cites both as incontestably true, the consequent deduction is inevitable—they are both evidently false.<sup>1</sup>

Secondly, Laura was never married, and was a haughty virgin rather than that *tender and prudent* wife who honoured Avignon, by making that town the theatre of an honest French passion, and played off for one and twenty years her *little machinery* of alternate favours and refusals<sup>2</sup> upon the first poet of the age. It was, indeed, rather too unfair that a female should be made responsible for eleven children upon the faith of a misinterpreted abbreviation, and the decision of a librarian.<sup>3</sup> It is, however, satisfactory to think that the

confidence and delight. The compiler of a very voluminous work must take much criticism upon trust, Mr Gibbon has done so, though not as readily as some other authors.

1 The sonnet had before awakened the suspicions of Mr Horace Walpole. See his letter to Dr Joseph Warton, March 16, 1765.

2 "Par ce petit manège, cette alternative de faveurs et de rigueurs bien ménagée, une femme tendre & sage amuse pendant vingt et un ans le plus grand Poète de son siècle, sans faire la moindre brèche à son honneur." *Mémoires pour la Vie de Pétrarque*, Préface aux Français, 1 p cxiij.

3 In a dialogue with St Augustin, Petrarch has described Laura as having a body exhausted with repeated *ptubs*.

love of Petrarch was not platonic. The happiness which he prayed to possess but once and for a moment was surely not of the mind,<sup>1</sup> and something so very real as a marriage project with one who has been idly called a shadowy nymph may be, perhaps detected in at least six places of his own sonnets. The love of Petrarch was neither platonic nor poetical and if in one passage of his works he calls it *amore veementeissimo ma unico ed onesto* he confesses in a letter to a friend that it was guilty and perverse, that it absorbed him quite and mastered his heart.

In this case however, he was perhaps alarmed for the culpability of his wishes for the Abbé de Sade himself who certainly would not have been scrupulously delicate if he could have proved his descent from Petrarch as well as Laura is forced into a stout defence of his virtuous grandmother. As far as relates to the poet, we have no security for the innocence except perhaps in the constancy of his pursuit. He assures us in his epistle to posterity that when arrived at his fortieth year he not only had in horror but had lost all recollection and image of any "irregularity." But the birth of his natural daughter cannot be assigned earlier than his thirty ninth year and either the memory or the morality of the poet must have failed him when he forgot or was guilty of this *slip*.<sup>2</sup> The weakest argument for the purity of this love has been drawn from the permanence of its effects which survived the object of his passion. The reflection of M de la Bastie that virtue alone is capable of making

The old editors read and printed *perturbationibus* but M Capperonier librarian to the French king in 1767 who saw the MS in the Paris library, made an attestation that on lit et qu'on doit lire *partibus exhaustum*. De Sade joined the names of Messrs Boudot and Bejot with M Capperonier and in the whole discussion on this *ptubs* showed himself a downright literary rogue. (See *Riflessioni* p lxxiv sq *Le Rime del Petrarca* Firenze, 1832 ii 5f). Thomas Aquinas is called in to settle whether Petrarch's mistress was a *chaste* maid or a *continent* wife.

I                   Pigmalion quanto lodar ti dei  
Dell'immagine tua se mille volte  
N'avesti quel ch'io sol una vorrei!<sup>1</sup>

Sonetto 50, *Quando giunse a Simon l'alto concetto*  
*Le Rime* etc i 118, edit Florence, 1832

A questa confessione così sincera diede forse occasione una nuova caduta ch'ei fece —Tiraboschi *Storia* lib iii *della Letteratura Italiana* Rome, 1783 v 460

impressions which death cannot efface, is one of those which everybody applauds, and everybody finds not to be true, the moment he examines his own breast or the records of human feeling<sup>1</sup> Such apophthegms can do nothing for Petrarch or for the cause of morality, except with the very weak and the very young He that has made even a little progress beyond ignorance and pupilage cannot be edified with anything but truth What is called vindicating the honour of an individual or a nation, is the most futile, tedious, and un instructive of all writing, although it will always meet with more applause than that sober criticism, which is attributed to the malicious desire of reducing a great man to the common standard of humanity It is, after all, not unlikely that our historian was right in retaining his favourite hypothetic salvo, which secures the author, although it scarcely saves the honour of the still unknown mistress of Petrarch.<sup>2</sup>

## 9

They keep his dust in Arqua, where he died

Stanza XXXI line 1

Petrarch retired to Arquà immediately on his return from the unsuccessful attempt to visit Urban V at Rome, in the year 1370, and with the exception of his celebrated visit to Venice in company with Francesco Novello da Carrara, he appears to have passed the four last years of his life between that charming solitude and Padua For four months previous to his death he was in a state of continual languor, and in the morning of July the 19th, in the year 1374, was found dead in his library chair with his head resting upon a book The chair is still shown amongst the precious relics of Arquà, which, from the uninterrupted veneration that has been attached to everything relative to this great man from the moment of his death to the present hour, have, it may be

1 "Il n'y a que la vertu seule qui soit capable de faire des impressions que la mort n'efface pas"—M de Bimard, Baron de la Bastie, in the *Memoires de l'Académie des Inscriptions de Belles Lettres* for 1740 (*Memoires de Littérature* [1738-1740], 1751, xvii 424) (See also *Riflessioni, etc*, p xcvi, *Le Rime, etc*, 1832, ii 5f)

2 "And if the virtue or prudence of Laura was inexorable, he enjoyed, and might boast of enjoying, the nymph of poetry"—*Decline and Fall*, 1818, chap lxx p 321, vol vii. 8vo. Perhaps the *if* is here meant for *although*

hoped a better chance of authenticity than the Shaksperian memorials of Stratford upon Avon

Arquà (for the last syllable is accented in pronunciation although the analogy of the English language has been observed in the verse) is twelve miles from Padua and about three miles on the right of the high road to Rovigo in the bosom of the Euganean hills. After a walk of twenty minutes across a flat well wooded meadow you come to a little blue lake, clear but fathomless and to the foot of a succession of declivities and hills clothed with vineyards and orchards rich with fir and pomegranate trees and every sunny fruit shrub. From the banks of the lake the road winds into the hills and the church of Arquà is soon seen between a cleft where two ridges slope towards each other and nearly enclose the village. The houses are scattered at intervals on the steep sides of these summits and that of the poet is on the edge of a little knoll overlooking two descents, and commanding a view not only of the glowing gardens in the dells immediately beneath, but of the wide plains above whose low woods of mulberry and willow thickened into a dark mass by festoons of vines tall single cypresses and the spires of towns are seen in the distance which stretches to the mouths of the Po and the shores of the Adriatic. The climate of these volcanic hills is warmer and the vintage begins a week sooner than in the plains of Padua. Petrarch is laid for he cannot be said to be buried, in a sarcophagus of red marble raised on four pilasters on an elevated base and preserved from an association with meaner tombs. It stands conspicuously alone but will be soon overshadowed by four lately planted laurels. Petrarch's Fountain, for here every thing is Petrarch's springs and expands itself beneath an artificial arch a little below the church and abounds plentifully, in the driest season with that soft water which was the ancient wealth of the Euganean hills. It would be more attractive were it not, in some seasons beset with hornets and wasps. No other coincidence could assimilate the tombs of Petrarch and Archilochus. The revolutions of centuries have spared these sequestered valleys and the only violence which has been offered to the ashes of Petrarch was prompted not by hate, but veneration. An attempt was made to rob the sarcophagus of its treasure and one of the arms was stolen by a Florentine through a rent which is still visible. The injury is not forgotten, but has served to identify the poet with the country where he was born but where he would not live. A peasant boy of Arquà being asked who Petrarch was, replied 'that the people of the parsonage knew all about him but that he only knew that he was a Florentine.'

Mr Forsyth<sup>1</sup> was not quite correct in saying that Petrarch never returned to Tuscany after he had once quitted it when a boy. It appears he did pass through Florence on his way from Parma to Rome, and on his return in the year 1350, and remained there long enough to form some acquaintance with its most distinguished inhabitants. A Florentine gentleman, ashamed of the aversion of the poet for his native country, was eager to point out this trivial error in our accomplished traveller, whom he knew and respected for an extraordinary capacity, extensive erudition, and refined taste, joined to that engaging simplicity of manners which has been so frequently recognised as the surest, though it is certainly not an indispensable, trait of superior genius.

Every footstep of Laura's lover has been anxiously traced and recorded. The house in which he lodged is shown in Venice. The inhabitants of Arezzo, in order to decide the ancient controversy between their city and the neighbouring Ancisa, where Petrarch was carried when seven months old, and remained until his seventh year, have designated by a long inscription the spot where their great fellow citizen was born. A tablet has been raised to him at Parma, in the chapel of St Agatha, at the cathedral, because he was arch-deacon of that society, and was only snatched from his intended sepulture in their church by a *foreign* death. Another tablet, with a bust, has been erected to him at Pavia, on account of his having passed the autumn of 1368 in that city, with his son-in-law Brossano. The political condition which has for ages precluded the Italians from the criticism of the living, has concentrated their attention to the illustration of the dead.

## 10

In face of all his foes, the Cruscan quire,  
And Boileau, whose rash envy, etc

Stanza xxxviii lines 6 and 7

Perhaps the couplet in which Boileau depreciates Tasso may serve as well as any other specimen to justify the opinion given of the harmony of French verse—

“À Malherbe, à Racan, préfère Théophile,  
Et le clinquant du Tasse à tout l'or de Virgile.”

Sat ix v 176

<sup>1</sup> *Remarks on Antiquities, etc, in Italy*, by Joseph Forsyth, p 107, note

The biographer Serassi<sup>1</sup> out of tenderness to the reputation either of the Italian or the French poet is eager to observe that the satirist recanted or explained away this censure, and subsequently allowed the author of the *Jerusalem* to be 'a genius sublime vast and happily born for the higher flights of poetry.' To this we will add that the recantation is far from satisfactory when we examine the whole anecdote as reported by Olivet.<sup>2</sup> The sentence pronounced against him by Bouhours<sup>3</sup> is recorded only to the confusion of the critic whose *palinodia* the Italian makes no effort to discover and would not perhaps accept. As to the opposition which the *Jerusalem* encountered from the Cruscan academy who degraded Tasso from all competition with Ariosto below Bojardo and Pulci the disgrace of such opposition must also in some measure be laid to the charge of Alfonso and the court of Ferrara. For Leonard Salvati the principal and nearly the sole origin of this attack, was there can be no doubt,<sup>4</sup> influenced by a hope to acquire the favour of the House of Este an object which he thought attainable by exalting the reputation of a native poet at the expense of a rival, then a *prisoner of state*. The hopes and efforts of Salvati must serve to show the contemporary opinion as to the nature of the poet's imprisonment and will fill up the measure of our indignation at the tyrant jailer<sup>5</sup>. In fact,

1 *La Vita di Tasso*, lib iii p 784 (tom ii edit Bergamo, 1790)

2 *Histoire de l'Académie Française depuis 1652 jusqu'à 1700* par M l'Abbé [Thoulier] d Olivet, Amsterdam 1730

Mais, ensuite venant à l'usage qu'il a fait de ses talens, j'aurois montré que le bon sens n'est pas toujours ce qui domine chez lui, p 18. Boileau said he had not changed his opinion. 'J'en ai si peu changé dit il etc p 181

3 *La Manière de bien Puser dans les Ouvrages de l'esprit* sec Divl p 89 edit 1692. Philanthes is for Tasso and says in the outset 'De tous les beaux esprits que l'Italie a portez, le Tasse est peut estre celuy qui pense le plus noblement.' But Bouhours seems to speak in Eudoxus who closes with the absurd comparison. 'Faites valoir le Tasse tant qu'il vous plaira je m'en tiens pour moy à Virgile' etc (*ibid* p 102)

4 *La Vita, etc* lib iii p 90 tom ii. The English reader may see an account of the opposition of the Crusca to Tasso, in *Black's Life* 1810 etc chap xvii vol ii

5 For further, and it is hoped decisive proof that Tasso was neither more nor less than a *prisoner of state*, the reader

the antagonist of Tasso was not disappointed in the reception given to his criticism, he was called to the court of Ferrara, where, having endeavoured to heighten his claims to favour, by panegyrics on the family of his sovereign,<sup>1</sup> he was in turn abandoned, and expired in neglected poverty. The opposition of the Crusicans was brought to a close in six years after the commencement of the controversy, and if the Academy owed its first renown to having almost opened with such a paradox,<sup>2</sup> it is probable that, on the other hand, the care of his reputation alleviated rather than aggravated the imprisonment of the injured poet. The defence of his father and of himself, for both were involved in the censure of Salvati, found employment for many of his solitary hours, and the captive could have been but little embarrassed to reply to accusations, where, among other delinquencies, he was charged with invidiously omitting, in his comparison between France and Italy, to make any mention of the cupola of St Maria del Fiore at Florence.<sup>3</sup> The late biographer of Ariosto seems as if willing to renew the controversy by doubting the interpretation of Tasso's self-estimation<sup>4</sup> related in Serassi's life of the poet. But Tiraboschi had before laid that rivalry at rest,<sup>5</sup> by showing that between Ariosto and Tasso it is not a question of comparison, but of preference.

## 11

The lightning rent from Ariosto's bust

The iron crown of laurel's mimicked leaves

Stanza xli lines 1 and 2

Before the remains of Ariosto were removed from the Benedictine church to the library of Ferrara, his bust, which

is referred to *Historical Illustrations of the IVth Canto of Childe Harold*, p 5, and following

1 Orazioni funebri delle lodi di Don Luigi Cardinal d'Este delle lodi di Donno Alfonso d'Este See *La Vita*, lib iii p 117

2 It was founded in 1582, and the Cruscan answer to Pellegrino's *Caraffa*, or *Epica poesia*, was published in 1584

3 "Cotanto, potè sempre in lui il veleno della sua pessima volontà contro alla Nazione Fiorentina" *La Vita*, lib iii pp 96, 98, tom ii.

4 *La Vita di M L Ariosto*, scritta dall' Abate Girolamo Baruffaldi Giuniore, etc Ferrara, 1807, lib iii. p 262 (See *Historical Illustrations*, etc, p 26)

5 *Storia della Lett*, Roma, 1785, tom vii pt iii p. 130



surmounted the tomb, was  
 of iron laurels melted away  
 by a writer of the last century  
 ashes, on the 6th of June, 1801 was one of the most brilliant  
 spectacles of the short lived Italian Republic and to conse-  
 crate the memory of the ceremony the once famous fallen  
*Intra*  
*acad*  
*sion*

The author of the *Orlando* is jealously claimed by the  
 Homer, not of Italy but Ferrara<sup>1</sup>. The mother of Ariosto  
 was of Reggio and the house in which he was born is care-  
 fully distinguished by a tablet with these words "Qui nacque  
 Ludovico Ariosto il giorno 8 di Settenbre dell anno 1474"  
 But the Ferrarese make light of the accident by which their  
 poet was born abroad and claim him exclusively for their  
 own. They possess his bones they show his arm chair, and  
 his inkstand and his autographs

Hic illius arma

Hic currus fuit

The house where he lived the room where he died are dedi-  
 cated by his own repeated memorial<sup>2</sup> and by a recent  
 inscription. The Ferrarese are more jealous of their claims  
 since the animosity of Denina arising from a cause which  
 their apologists mysteriously hint is not unknown to them  
 ventured to degrade their soil and climate to a Boeotian in-  
 capacity for all spiritual productions. A quarto volume has  
 been called forth by the detraction and this supplement to  
 Barotti's Memoirs of the illustrious Ferrarese has been con-  
 sidered a triumphant reply to the Quadro Storico Statistico  
 dell Alta Italia



1 *Op di Bianconi* vol. iii p 176 ed Milano 180. Lettera  
 al Signor Guido Savini Arcivescovo, sull' indole di un  
 fulmine caduto in Dresda, l'anno 1759

2 *Appassionato ammiratore ed invitto apologista dell*  
*Omero Ferrarese*" The title was first given by Tasso and  
 is quoted to the confusion of the *Fassisti* lib iii pp 76-  
 65 *La Vita di M L Ariosto, etc*

3 "Parva sed apta mihi sed nulli obnoxia sed non  
 sordida parva meo sed tamen are domus

## 12

For the true laurel-wreath which Glory weaves  
Is of the tree no bolt of thunder cleaves

Stanza xli lines 4 and 5

The eagle, the sea calf, the laurel, and the white vine,<sup>1</sup> were amongst the most approved preservatives against lightning. Jupiter chose the first, Augustus Cæsar the second, and Tiberius never failed to wear a wreath of the third when the sky threatened a thunder-storm.<sup>2</sup> These superstitions may be received without a sneer in a country where the magical properties of the hazel twig have not lost all their credit, and perhaps the reader may not be much surprised that a commentator on Suetonius has taken upon himself gravely to disprove the imputed virtues of the crown of Tiberius, by mentioning that a few years before he wrote a laurel was actually struck by lightning at Rome.<sup>3</sup>

## 13

Know, that the lightning sanctifies below

Stanza xli line 8

The Curtian lake and the Ruminal fig-tree in the Forum, having been touched by lightning, were held sacred, and the memory of the accident was preserved by a *pateal*, or altar resembling the mouth of a well, with a little chapel covering the cavity supposed to be made by the thunder-bolt. Bodies scathed and persons struck dead were thought to be incorruptible,<sup>4</sup> and a stroke not fatal conferred perpetual dignity upon the man so distinguished by heaven.<sup>5</sup>

Those killed by lightning were wrapped in a white garment, and buried where they fell. The superstition was not confined to the worshippers of Jupiter: the Lombards believed in the omens furnished by lightning, and a Christian priest confesses that, by a diabolical skill in interpreting thunder,

1 Plin, *Hist Nat*, lib ii cap 55

2 Columella, *De Re Rustica*, x 532, lib x, Sueton, in *Vit August*, cap xc, et in *Vit Tiberii*, cap lxi

3 Note 2, p 409, edit Lugd Bat 1667

4 *Vid* J C Boulenger, *De Terræ Motu et Fulminib*, lib i cap xi, *apud* J G Græv, *Thes Antiq Rom*, 1696, v 532

5 Οὐδὲν κεραυνῶν ἐπιμὸς ἐστὶ, δθεν καὶ ὡς θεὸς τιμᾶται Artemidori *Oneirocritica*, Paris, 1603, ii 8, p 91

a seer foretold to Agilulf, duke of Turin, an event which came to pass, and gave him a queen and a crown<sup>1</sup>. There was, however, something equivocal in this sign which the ancient inhabitants of Rome did not always consider propitious and as the fears are likely to last longer than the consolations of superstition it is not strange that the Romans of the age of Leo X. should have been so much terrified at some misinterpreted storms as to require the exhortation of a scholar who arrayed all the learning on thunder and lightning to prove the omen favourable beginning with the flash which struck the walls of Veltre and including that which played upon a gate at Florence and foretold the pontificate of one of its citizens<sup>2</sup>.

## 14

There too the Goddess loves in stone

Stanza xlix. line 1

The view of the Venus of Medici instantly suggests the lines in the *Seasons* and the comparison of the object with the description proves not only the correctness of the portrait but the peculiar turn of thought and if the term may be used the sexual imagination of the descriptive poet. The same conclusion may be deduced from another hint in the same episode of Musidora for Thomson's notion of the privileges of favoured love must have been either very primitive or rather deficient in delicacy when he made his grateful nymph inform her discreet Dionon that in some happier moment he might perhaps be the companion of her bath —

The time may come you need not fly "

The reader will recollect the anecdote told in the *Life of Dr Johnson*. We will not leave the Florentine gallery without a word on the *Whetler*. It seems strange that the character of that disputed statue should not be entirely decided at least in the mind of any one who has seen a sarcophagus in the vestibule of the Basilica of St Paul without the walls at Rome, where the whole group of the fable of Marsyas is seen

1 Pauli

cap xxxi, c

2 I I V

apud J C Grev *Thes Antiq Rom* 1696 v 604 The declamation is addressed to Julian of Medici

in tolerable preservation, and the Scythian slave whetting the knife, is represented exactly in the same position as this celebrated masterpiece. The slave is not naked, but it is easier to get rid of this difficulty than to suppose the knife in the hand of the Florentine statue an instrument for shaving, which it must be, if, as Lanzi supposes, the man is no other than the barber of Julius Cæsar. Winckelmann, illustrating a bas-relief of the same subject, follows the opinion of Leonard Agostini, and his authority might have been thought conclusive, even if the resemblance did not strike the most careless observer.<sup>1</sup> Amongst the bronzes of the same princely collection, is still to be seen the inscribed tablet copied and commented upon by Mr Gibbon.<sup>2</sup> Our historian found some difficulties, but did not desist from his illustration. He might be vexed to hear that his criticism has been thrown away on an inscription now generally recognised to be a forgery.

## 15

In Santa Croce's holy precincts lie

Stanza liv line 1

This name will recall the memory, not only of those whose tombs have raised the Santa Croce into the centre of pilgrimage the Mecca of Italy—but of her whose eloquence was poured over the illustrious ashes, and whose voice is now as mute as those she sung. CORINNA is no more, and with her should expire the fear, the flattery, and the envy, which threw too dazzling or too dark a cloud round the march of genius, and forbade the steady gaze of disinterested criticism. We have her picture embellished or distorted, as friendship or detraction has held the pencil: the impartial portrait was hardly to be expected from a contemporary. The immediate voice of her survivors will, it is probable, be far from affording a just estimate of her singular capacity. The gallantry, the love of wonder, and the hope of associated fame, which blunted the edge of censure, must cease to exist—The dead have no sex, they can surprise by no new miracles, they can confer no privilege. Corinna has ceased to be a woman—she is only an author, and it may be foreseen that many will repay themselves for former complaisance, by a severity

<sup>1</sup> See *Monum Ant Ined*, 1767, ii par 1. cap xvii sect iii p. 50, and *Storia delle Arti*, etc, lib xi cap 1 tom ii p 314, note B

<sup>2</sup> *Nomina gentesque Antiquæ Italiæ* (Gibbon, *Miscell Works*, 1814), p 204, edit oct

to which the extravagance of previous praises may perhaps give the colour of truth. The latest posterity—for to the latest posterity they will assuredly descend—will have to pronounce upon her various productions and the longer the vista through which they are seen the more accurately minute will be the object the more certain the justice of the decision. She will enter into that existence in which the great writers of all ages and nations are as it were associated in a world of their own and from that superior sphere shed their eternal influence for the control and consolation of mankind. But the individual will gradually disappear as the author is more distinctly seen. Some one therefore of all those whom the charms of involuntary wit and of easy hospitality attracted within the friendly circles of Coppet should rescue from oblivion those virtues which although they are said to love the shade are in fact more frequently chilled than excited by the domestic cares of private life. Some one should be found to portray the unaffected graces with which she adorned those dearer relationships the performance of whose duties is rather discovered amongst the interior secrets than seen in the outward management of family intercourse and which indeed it requires the delicacy of genuine affection to qualify for the eye of an indifferent spectator. Some one should be found not to celebrate but to describe the amiable mistress of an open mansion the centre of a society ever varied and always pleased the creator of which divested of the ambition and the arts of public rivalry shone forth only to give fresh animation to those around her. The mother tenderly affectionate and tenderly beloved the friend unboundedly generous but still esteemed the charitable patroness of all distress cannot be forgotten by those whom she cherished and protected, and fed. Her loss will be mourned the most where she was known the best and to the sorrows of very many friends and more dependants may be offered the disinterested regret of a stranger who amidst the sublimer scenes of the Lemn lake received his chief satisfaction from contemplating the engaging qualities of the incomparable Corinna.

## 16

Here repose

Angelo's—Alfieri's bones

Stanza by lines 6 and 7

Alfieri is the great name of this age. The Italians without waiting for the hundred year consider him as 'a poet

good in law"—His memory is the more dear to them because he is the bard of freedom, and because, as such, his tragedies can receive no countenance from any of their sovereigns. They are but very seldom, and but very few of them, allowed to be acted. It was observed by Cicero, that nowhere were the true opinions and feelings of the Romans so clearly shown as at the theatre<sup>1</sup>. In the autumn of 1816, a celebrated improvisatore exhibited his talents at the Opera-house of Milan. The reading of the theses handed in for the subjects of his poetry was received by a very numerous audience, for the most part in silence, or with laughter, but when the assistant, unfolding one of the papers, exclaimed, *The apotheosis of Victor Alfieri*, the whole theatre burst into a shout, and the applause was continued for some moments. The lot did not fall on Alfieri, and the Signor Sgricci had to pour forth his extemporary common-places on the bombardment of Algiers. The choice, indeed, is not left to accident quite so much as might be thought from a first view of the ceremony, and the police not only takes care to look at the papers beforehand, but, in case of any prudential afterthought, steps in to correct the blindness of chance. The proposal for deifying Alfieri was received with immediate enthusiasm, the rather because it was conjectured there would be no opportunity of carrying it into effect.

## 17

Here Machiavelli's earth returned to whence it rose

Stanza liv line 9

The affectation of simplicity in sepulchral inscriptions, which so often leaves us uncertain whether the structure

1 The free expression of their honest sentiments survived their liberties. Titius, the friend of Antony, presented them with games in the theatre of Pompey. They did not suffer the brilliancy of the spectacle to efface from their memory that the man who furnished them with the entertainment had murdered the son of Pompey—they drove him from the theatre with curses. The moral sense of a populace, spontaneously expressed, is never wrong. Even the soldiers of the triumvirs joined in the execration of the citizens, by shouting round the chariots of Lepidus and Plancus, who had proscribed their brothers, *De Germanis, non de Gallis, duo triumphant consules*, a saying worth a record, were it nothing but a good pun. [C Vell Paternuli, *Hist*, lib ii cap lxxix p 78, edit. Elzevir, 1639 *Ibid*, lib ii cap lxxvii]

before us is an actual depository or a cenotaph or a simple memorial not of death but life has given to the tomb of Machiavelli no information as to the place or time of the birth or death the age or parentage of the historian

TANTO NOMINI NULLVM PAR ELOGIVM  
NICCOLAVS MACHIAVELLI

There seems at least no reason why the name should not have been put above the sentence which alludes to it

It will readily be imagined that the prejudices which have passed the name of Machiavelli into an epithet proverbial of iniquity exist no longer at Florence His memory was persecuted, as his life had been for an attachment to liberty incompatible with the new system of despotism which succeeded the fall of the free governments of Italy He was put to the torture for being a libertine that is for wishing to restore the republic of Florence and such are the undying efforts of those who are interested in the perversion, not only of the nature of actions but the meaning of words, that what was once *patriotism* has by degrees come to signify *debauch* We have ourselves outlived the old meaning of *liberality* which is now another word for treason in one country and for *infaturation* in all It seems to have been a strange mistake to accuse the author of *The Prince* as being a pander to tyranny and to think that the Inquisition would condemn his work for such a delinquency The fact is, that Machiavelli as is usual with those against whom no crime can be proved was suspected of and charged with atheism and the first and last most violent opposers of *The Prince* were both Jesuits one of whom persuaded the Inquisition *benche fosse tardo* to prohibit the treatise and the other qualified the secretary of the Florentine republic as no better than a fool The father Possevin was proved never to have read the book and the father Lucchesini not to have understood it It is clear, however that such critics must have objected not to the slavery of the doctrines but to the supposed tendency of a lesson which shows how distinct are the interests of a monarch from the happiness of mankind The Jesuits are re-established in Italy and the last chapter of *The Prince* may again call forth a particular refutation from those who are employed once more in moulding the minds of the rising generation, so as to receive the impressions of despotism The chapter [xxvi] bears for title

Fortazione a liberare l'Italia da Barbari and concludes with a *libertine* excitement to the future redemption of Italy

Non si deve adunque lasciar passare questa occasione acciocchè la Italia vegga a dopo tanto tempo apparire un suo

sedentore Nè posso esprimere con quale amore ei fusse ricevuto in tutte quelle provincie, che hanno patito per queste illuvioni esterne, con qual sete di vendetta, con che ostinata fede, con que pietà, con che lacrime Quali porte se gli serrerebbero? Quali popoli gli negherebbero lubbidienza? Quale Italiano gli negherebbe l'ossequio? AD OGNUNO PUZZA QUESTO BARBARO DOMINIO"<sup>1</sup>

## 18.

Ungrateful Florence<sup>1</sup> Dante sleeps afar  
Stanza lxx line 1

Dante was born in Florence, in the year 1261. He fought in two battles, was fourteen times ambassador, and once prior of the republic. When the party of Charles of Anjou triumphed over the Bianchi, he was absent on an embassy to Pope Boniface VIII, and was condemned to two years' banishment, and to a fine of 8000 lire, on the non-payment of which he was further punished by the sequestration of all his property. The republic, however, was not content with this satisfaction, for in 1772 was discovered in the archives at Florence a sentence in which Dante is the eleventh of a list of fifteen condemned in 1302 to be burnt alive, *latis perveniens igne comburatur sic quod moriatur*. The pretext for this judgment was a proof of unfair barter, extortions, and illicit gains *Baracteriarum iniquarum extorsionum et illicitorum lucrorum*,<sup>2</sup> and with such an accusation it is not strange that Dante should have always protested his innocence, and the injustice of his fellow-citizens. His appeal to Florence was accompanied by another to the Emperor Henry, and the death of that Sovereign in 1313 was the signal for a sentence of irrevocable banishment. He had before lingered near Tuscany with hopes of recall, then travelled into the north of Italy, where Verona had to boast of his longest residence, and he finally settled at Ravenna, which was his ordinary but not constant abode until his death. The refusal of the Venetians to grant him a public audience, on the part of Guido Novello da Polenta, his protector, is said to have been the principal cause of this event,

<sup>1</sup> *Il Principe di Niccolò Machiavelli*, Paris, 1825, pp 184, 185

<sup>2</sup> *Storia della Lett Ital*, edit Venice, 1795, tom v lib iii par 2, p 448, note. Tiraboschi is incorrect, the dates of the three decrees against Dante are A D 1302, 1314, and 1316



which happened in 1321. He was buried ("in sacra minorum ade ") at Ravenna in a handsome tomb which was erected by Guido restored by Bernardo Bembo in 1483, prætor for that republic which had refused to hear him, again restored by Cardinal Corsi, in 169, and replaced by a more magnificent sepulchre constructed in 1780 at the expense of the Cardinal Luigi Valenti Gonzaga. The offence or misfortune of Dante was an attachment to a defeated party and, as his least favourable biographers allege against him too great a freedom of speech and haughtiness of manner. But the next age paid honours almost divine to the exile. The Florentines, having in vain and frequently attempted to recover his body, crowned his image in a church<sup>1</sup> and his picture is still one of the idols of their cathedral. They struck medals, they raised statues to him. The cities of Italy not being able to dispute about his own birth contended for that of his great poem and the Florentines thought it for their honour to prove that he had finished the seventh Canto before they drove him from his native city. Fifty one years after his death, they endowed a professorial chair for the expounding of his verses, and Boccaccio was appointed to this patriotic employment. The example was imitated by Bologna and Pisa and the commentators if they performed but little service to literature augmented the veneration which he held a sacred or moral allegory in all the images of his mystic muse. His birth and his infancy were discovered to have been distinguished above those of ordinary men. the author of the *Decameron* his earliest biographer, relates that his mother was warned in a dream of the importance of her pregnancy and it was found by others, that at ten years of age he had manifested his precocious passion for that wisdom or theology, which, under the name of Beatrice had been mistaken for a substantial mistress. When the *Divine Comedy* had been recognised as a mere mortal production, and at the distance of two centuries when criticism and competition had sobered the judgment of the Italians Dante was seriously declared superior to Homer and though the preference appeared to some casuists an heretical blasphemy worthy of the flames the contest was vigorously maintained for nearly fifty years. In later times it was made

1 So relates Ficino but some think his coronation only an allegory. See *Storia, etc ut sup*, p 453

2 By Varchi in his *Ecolano*. The controversy continued from 1570 to 1616. See *Storia etc* edit Rome 1785 tom vii lib iii par iii p 187

a question which of the Lords of Verona could boast of having patronised him,<sup>1</sup> and the jealous scepticism of one writer would not allow Ravenna the undoubted possession of his bones. Even the critical Tiraboschi was inclined to believe that the poet had foreseen and foretold one of the discoveries of Galileo—Like the great originals of other nations, his popularity has not always maintained the same level. The last age seemed inclined to undervalue him as a model and a study and Bettinelli one day rebuked his pupil Monti, for poring over the harsh and obsolete extravagances of the *Commedia*. The present generation having recovered from the Gallic idolatries of Cesarotti, has returned to the ancient worship, and the *Danteggiare* of the northern Italians is thought even indiscreet by the more moderate Tuscans.

There is still much curious information relative to the life and writings of this great poet, which has not as yet been collected even by the Italians, but the celebrated Ugo Foscolo meditates to supply this defect, and it is not to be regretted that this national work has been reserved for one so devoted to his country and the cause of truth.

## 19

Like Scipio, buried by the upbraiding shore  
Thy factions, in their worse than civil war,  
Proscribed, etc

Stanza lvii lines 2, 3, and 4

The elder Scipio Africanus had a tomb if he was not buried at Liternum, whither he had retired to voluntary banishment. This tomb was near the sea-shore, and the story of an inscription upon it, *Ingrata Patria*, having given a name to a modern tower, is, if not true, an agreeable fiction. If he was not buried, he certainly lived there.<sup>2</sup>

“In così angusta & solitaria uilla  
Era grand' huom che d' Aphrica s' appella,  
Perche prima col ferro al uiso aprilla”<sup>3</sup>

<sup>1</sup> Gio Jacopo Dionisi *Canonico di Verona* Serie di Aneddoti, n. 2. See *Storia, etc*, edit Venice, 1795, tom v lib 1 par 1 p 24, note

<sup>2</sup> “Vitam Literni egit sine desiderio urbis” See T. Liv, *Hist*, lib xxxviii cap liii. Livy reports that some said he was buried at Liternum, others at Rome. *Ibid*, cap lv

<sup>3</sup> *Trionfo della Castità, Opera* Petrarchè, Basil, 1554, 1 sf

Ingratitude is generally supposed the vice peculiar to republics and it seems to be forgotten that for one instance of popular inconstancy, we have a hundred examples of the fall of courtly favourites. Besides a people have often repented—a monarch seldom or never. Leaving apart many familiar proofs of this fact a short story may show the difference between even an aristocracy and the multitude.

Vettor Pisani having been defeated in 1354 at Portolongo and many years afterwards in the more decisive action of Pola by the Genoese was recalled by the Venetian government and thrown into chains. The *Avvogadori* proposed to behead him but the supreme tribunal was content with the sentence of imprisonment. Whilst Pisani was suffering this unmerited disgrace Chioza in the vicinity of the capital<sup>1</sup> was by the assistance of the *Signor of Padua* delivered into the hands of Pietro Doria. At the intelligence of that disaster the great bell of St. Mark's tower tolled to arms and the people and the soldiery of the galleys were summoned to the repulse of the approaching enemy but they protested they would not move a step unless Pisani were liberated and placed at their head. The great council was instantly assembled the prisoner was called before them and the Doge Andrea Contarini informed him of the demands of the people and the necessities of the state whose only hope of safety was reposed in his efforts and who implored him to forget the indignities he had endured in her service. I have submitted replied the magnanimous republican.

I have submitted to your deliberations without complaint. I have supported patiently the pains of imprisonment for they were inflicted at your command this is no time to inquire whether I deserved them—the good of the republic may have seemed to require it and that which the republic resolves is always resolved wisely. Behold me ready to lay down my life for the preservation of my country. Pisani was appointed generalissimo and by his exertions in conjunction with those of Carlo Zeno the Venetians soon recovered the ascendancy over their maritime rivals.

The Italian communities were no less unjust to their citizens than the Greek republics. Liberty both with the one and the other seems to have been a national not an individual object and notwithstanding the boasted *equality before the laws* which an ancient Greek writer considered

<sup>1</sup> See Note 6 p. 476

<sup>2</sup> The Greek boasted that he was *σὺ οὐκ*. See the last chapter of the first book of Dionysius of Halicarnassus

the great distinctive mark between his countrymen and the barbarians, the mutual rights of fellow citizens seem never to have been the principal scope of the old democracies. The world may have not yet seen an essay by the author of *The Italian Republics*, in which the distinction between the liberty of former states, and the signification attached to that word by the happier constitution of England, is ingeniously developed. The Italians, however, when they had ceased to be free, still looked back with a sigh upon those times of turbulence, when every citizen might rise to a share of sovereign power, and have never been taught fully to appreciate the repose of a monarchy. Sperone Speroni, when Francis Maria II Duke of Rovere proposed the question, 'which was preferable, the republic or the principality—the perfect and not durable, or the less perfect and not so liable to change,' replied, "that our happiness is to be measured by its quality, not by its duration, and that he preferred to live for one day like a man, than for a hundred years like a brute, a stock, or a stone." This was thought, and called a *magnificent* answer down to the last days of Italian servitude.<sup>1</sup>

## 20

And the crown  
Which Petrarch's laureate brow supremely wore,  
Upon a far and foreign soil had grown

Stanza lvi lines 6, 7, and 8

The Florentines did not take the opportunity of Petrarch's short visit to their city in 1350 to revoke the decree which confiscated the property of his father, who had been banished shortly after the exile of Dante. His crown did not dazzle them, but when in the next year they were in want of his assistance in the formation of their university, they repented of their injustice, and Boccaccio was sent to Padua to entreat the laureate to conclude his wanderings in the bosom of his native country, where he might finish his *immortal Africa*, and enjoy, with his recovered possessions, the esteem of all classes of his fellow citizens. They gave him the option of the book and the science he might condescend to expound: they called him the glory of his country, who was dear, and who would be dearer to them, and they added, that if there was anything displeasing in their letter, he ought to return

<sup>1</sup> "E intorno *alla magnifica risposta*," etc. Scassi, *Vita del Tasso*, lib. iii. p. 149, tom. ii. edit. 2. Bergamo

amongst them were it only to correct their style<sup>1</sup> Petrarch seemed at first to listen to the flattery and to the entreaties of his friend, but he did not return to Florence, and preferred a pilgrimage to the tomb of Laura and the shades of Vauclose.

## 21

Boccaccio to his parent earth bequeathed  
His dust

Stanza lvm lines 1 and 2

Boccaccio was buried in the church of St Michael and St which was by  
assess the latter  
high shortened

his existence and there might his ashes have been secure if not of honour at least of repose But the hyena bigots of Certaldo tore up the tombstone of Boccaccio and ejected it from the holy precincts of St Michael and St James The occasion and it may be hoped the excuse of this ejection was the making of a new floor for the church but the fact is that the tombstone was taken up and thrown aside at the bottom of the building Ignorance may share the sin with bigotry It would be painful to relate such an exception to the devotion of the Italians for their great names could it not be accompanied by a trait more honourably conformable to the general character of the nation The principal person of the district the last branch of the house of Medicis afforded that protection to the memory of the insulted dead which her best ancestors had dispensed upon all contemporary merit The Marchioness Lenzoni rescued the tombstone of Boccaccio from the neglect in which it had some time lain, and found for it an honourable elevation in her own mansion She has done more the house in which the poet lived has been as little respected as his tomb and is falling to ruin over the head of one indifferent to the name of its former tenant It consists of two or three little chambers and a low tower on which Cosmo II affixed an inscription This house she has taken measures to purchase,

1 'Accingiti inoltre se ci è lecito ancor l'esortarti a compire l'immortal tua Africa Seti avviene d'incontrare nel nostro stile cosa che ti dispicea cio dehh essere un altro motivo ad e audire i desiderj della tua patria' *Storia della Lett Ital*, edit Venice, 1795 tom v par 1 lib 1 p 75

and proposes to devote to it that care and consideration which are attached to the cradle and to the roof of genius.

This is not the place to undertake the defence of Boccaccio, but the man who exhausted his little patrimony in the acquirement of learning, who was amongst the first, if not the first, to allure the science and the poetry of Greece to the bosom of Italy,—who not only invented a new style, but founded, or certainly fixed, a new language, who, besides the esteem of every polite court of Europe, was thought worthy of employment by the predominant republic of his own country, and, what is more, of the friendship of Petrarch, who lived the life of a philosopher and a freeman, and who died in the pursuit of knowledge,—such a man might have found more consideration than he has met with from the priest of Certaldo, and from a late English traveller, who strikes off his portrait as an odious, contemptible, licentious writer, whose impure remains should be suffered to rot without a record.<sup>1</sup> That English traveller, unfortunately for those who have to deplore the loss of a very amiable person, is beyond all criticism, but the mortality which did not protect Boccaccio from Mr Eustace, must not defend Mr Eustace from the impartial judgment of his successors. Death may canonise his virtues, not his errors, and it may be modestly pronounced that he transgressed, not only as an author, but as a man, when he evoked the shade of Boccaccio in company with that of Aretine, amidst the sepulchres of Santa Croce, merely to dismiss it with indignity. As far as respects

“ Il flagello de' Principi,  
Il divin Pietro Aretino,”

1 *Classical Tour*, chap ix vol iii p 355, edit 3rd “Of Boccaccio, the modern Petronius, we say nothing, the abuse of genius is more odious and more contemptible than its absence, and it imports little where the impure remains of a licentious author are consigned to their kindred dust. For the same reason the traveller may pass unnoticed the tomb of the malignant *Aretino*” This dubious phrase is hardly enough to save the tourist from the suspicion of another blunder respecting the burial-place of Aretine, whose tomb was in the church of St Luke at Venice, and gave rise to the famous controversy of which some notice is taken in Bayle. Now the words of Mr Eustace would lead us to think the tomb was at Florence, or at least was to be somewhere recognised. Whether the inscription so much disputed was ever written on the tomb cannot now be decided, for all memorial of this author has disappeared from the church of St Luke.

it is of little import what censure is passed upon a coxcomb who owes his present existence to the above burlesque character given to him by the poet, whose anther his preserved many other grubs and worms but to classify Boccaccio with such a person and to excommunicate his very ashes, must of itself make us doubt of the qualification of the classical tourist for writing upon Italian or indeed, upon any other literature for ignorance on one point may in capriciousness an author merely for that particular topic but subjection to a professional prejudice must render him in unsafe director on all occasions Any perversion and injustice may be made what is vulgarly called a case of conscience and this poor excuse is all that can be offered for the priest of Certaldo or the author of the *Classical Four* It would have answered the purpose to confine the censure to the novels of Boccaccio and gratitude to that source which supplied the muse of Dryden with her list and most harmonious number might perhaps have restricted that censure to the objectionable qualities of the hundred tales At any rate the repentance of Boccaccio might have arrested his exhumation and it should have been recollected and told that in his old age he wrote a letter entreating his friend to discourage the reading of the *Decameron* for the sake of modesty and for the sake of the author who would not have an apologist always at hand to state in his excuse that he wrote it when young and at the command of his superiors<sup>1</sup> It is neither the licentiousness of the writer nor the evil propensities of the reader which have given to the *Decameron* alone of all the works of Boccaccio a perpetual popularity The establishment of a new and delightful dialect conferred an immortality on the works in which it was first fixed The sonnets of Petrarch were for the same reason fated to survive his self admired *Africa* 'the favourite of kings' The invariable traits of nature and feeling with which the novels as well as the verses abound have doubtless been the chief source of the foreign celebrity of both authors but Boccaccio, as a man is no more to be estimated by that work than Petrarch is to be regarded in no other light than as the lover of Laura Even however had the father of the Tuscan prose been known only as the author of the *Decameron* 1

1 'Non enim ubique est qui in excursionem meam con-  
surgens dicat juvenis scripsit, & majoris coactus imperio  
The letter was addressed to Maghinard of Crivacanti  
marshal of the Kingdom of Sicily See Tiraboschi *Storia*  
*etc*, edit Venice, 1793, tom v par ii lib iii p 55 not

considerate writer would have been cautious to pronounce a sentence irreconcilable with the unerring voice of many ages and nations. An irrevocable value has never been stamped upon any work solely recommended by impurity.

The true source of the outcry against Boccaccio, which began at a very early period, was the choice of his scandalous personages in the cloisters as well as the courts, but the princes only laughed at the gallant adventures so unjustly charged upon queen Theodelinda, whilst the priesthood cried shame upon the debauches drawn from the convent and the hermitage, and most probably for the opposite reason, namely, that the picture was faithful to the life. Two of the novels are allowed to be facts usefully turned into tales to deride the canonisation of rogues and laymen. Ser Ciappelletto and Marcellinus are cited with applause even by the decent Muratori.<sup>1</sup> The great Arnaud, as he is quoted in Bayle, states, that a new edition of the novels was proposed, of which the expurgation consisted in omitting the words "monk" and "nun," and tacking the immoralities to other names. The literary history of Italy particularises no such edition, but it was not long before the whole of Europe had but one opinion of the *Decameron*, and the absolution of the author seems to have been a point settled at least a hundred years ago. "On se feroit siffler si l' on prétendoit convaincre Boccace de n' avoir pas été honnête homme, puis qu'il a fait le Decameron." So said one of the best men, and perhaps the best critic that ever lived—the very martyr to impartiality.<sup>2</sup> But as this information, that in the beginning of the last century one would have been hooted at for pretending that Boccaccio was not a good man, may seem to come from one of those enemies who are to be suspected, even when they make us a present of truth, a more acceptable contrast with the proscription of the body, soul, and muse of Boccaccio may be found in a few words from the virtuous, the patriotic contemporary, who thought one of the tales of this impure writer worthy a Latin version from his own pen. "I have remarked elsewhere," says Petrarch, writing to Boccaccio, "that the book itself has been worried by certain dogs, but stoutly defended by your staff and voice. Nor was I astonished, for I have had proof of the vigour of your mind, and I know you have fallen on that unaccommodating

<sup>1</sup> *Dissertationi sopra le Antichità Italiane*, Diss. lviii p. 253, tom. iii edit Milan, 1751.

<sup>2</sup> *Eclaircissement, etc*, etc, p. 648, edit Amsterdam, 1740, in the Supplement to Bayle's *Dictionary*.



incapable race of mortals who whatever they either like not, or know not or cannot do, are sure to reprehend in others and on those occasions only put on a show of learning and eloquence but otherwise are entirely dumb <sup>1</sup>

It is satisfactory to find that all the priesthood do not resemble those of Certaldo and that one of them who did not possess the bones of Boccaccio would not lose the opportunity of raising a cenotaph to his memory. BENVIS canon of Padua at the beginning of the sixteenth century erected at Arquà opposite to the tomb of the Laureate a tablet in which he associated Boccaccio to the equal honours of Dante and of Petrarch

## 2.

What is her Pyramid of precious stones?

Stanza lx line 1

Our veneration for the Medici begins with Cosmo and expires with his grandson that stream is pure only at the source and it is in search of some memorial of the virtuous republicans of the family that we visit the church of St Lorenzo at Florence. The tawdry glaring unfinished chapel in that church designed for the mausoleum of the Dukes of Tuscany set round with crowns and coffins gives birth to no emotions but those of contempt for the lavish vanity of a race of despots whilst the pavement slab simply inscribed to the Father of his Country reconciles us to the name of Medici <sup>2</sup> It was very natural for Corinna <sup>3</sup> to suppose that the statue raised to the Duke of Urbino in the *capella de' depositi* was intended for his great namesake but the magnificent Lorenzo is only the sharer of a coffin half hidden in a niche of the sacristy. The decay of Tuscany dates from the sovereignty of the Medici. Of the sepulchral peace which succeeded to the establishment of the reigning families in Italy our own Sidney has given us a glowing but a faithful picture. Notwithstanding all the seditions of Florence and other cities of Tuscany the horrid factions of Guelphs and Ghibelins Neri and Bianchi nobles and commons they continued populous strong, and exceeding rich but in the space of less than a hundred and fifty years the peaceable reign of the Medices is thought to have destroyed nine parts in ten of the people

1 *Opera* 1 540 edit Basil 1581

2 Cosmus Medices Decreto Publico Pater Patriæ

3 Corinne 1819, liv xviii chap iii vol iii p 218

of that province Amongst other things it is remarkable, that when Philip II of Spain gave Sienna to the Duke of Florence, his ambassador then at Rome sent him word, that he had given away more than 650,000 subjects, and it is not believed there are now 20,000 souls inhabiting that city and territory Pisa, Pistoia, Arezzo, Cortona, and other towns, that were then good and populous, are in the like proportion diminished, and Florence more than any When that city had been long troubled with seditions, tumults, and wars, for the most part unprosperous, they still retained such strength, that when Charles VIII of France, being admitted as a friend with his whole army, which soon after conquered the kingdom of Naples, thought to master them, the people, taking arms, struck such a terror into him, that he was glad to depart upon such conditions as they thought fit to impose Machiavel reports, that in that time Florence alone, with the Val d'Arno, a small territory belonging to that city, could, in a few hours, by the sound of a bell, bring together 135,000 well-armed men, whereas now that city, with all the others in that province, are brought to such despicable weakness, emptiness, poverty, and baseness, that they can neither resist the oppressions of their own prince, nor defend him or themselves if they were assaulted by a foreign enemy The people are dispersed or destroyed, and the best families sent to seek habitations in Venice, Genoa, Rome, Naples, and Lucca. This is not the effect of war or pestilence, they enjoy a perfect peace, and suffer no other plague than the government they are under"<sup>1</sup> From the usurper Cosmo down to the imbecile Gaston, we look in vain for any of those unmixed qualities which should raise a patriot to the command of his fellow-citizens The Grand Dukes, and particularly the third Cosmo, had operated so entire a change in the Tuscan character, that the candid Florentines, in excuse for some imperfections in the philanthropic system of Leopold, are obliged to confess that the sovereign was the only liberal man in his dominions Yet that excellent prince himself had no other notion of a national assembly, than of a body to represent the wants and wishes, not the will of the people

1 *Discourses concerning Government*, by A. Sidney, chap. ii. sect. xxvi. p. 208, edit. 1751. Sidney is, together with Locke and Hoadley, one of Mr. Hume's "despicable" writers

## 23

An Earthquake reeled unbecededly away !  
 Stanza lxxi line 3

And such was their mutual animosity so intent were they upon the battle that the earthquake which overthrew in great part many of the cities of Italy which turned the course of rapid streams poured back the sea upon the rivers and tore down the very mountains was not felt by one of the combatants."<sup>1</sup> Such is the description of Livy. It may be doubted whether modern tactics would admit of such an abstraction.

The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Casa di Liano the next stage on the way to Rome has for the first two or three miles round him but more particularly to the right that flat land which Hannibal had waste in order to induce the Consul Flaminius to move from Arezzo. On his left and in front of him is a ridge of hills bending down towards the lake of Thrasimene called by Livy "montes Cortonenses" and now named the Gualandra. These hills he approaches at Ossaja a village which the itineraries pretend to have been so denominated from the bones found there but there have been no bones found there and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little but does not pass into the roots of the mountains until the sixty seventh milestone from Florence. The ascent thence is not steep but perpetual and continues for twenty minutes. The lake is soon seen below on the right, with Borghetto a round tower close upon the water and the undulating hills partially covered with wood amongst which the road winds sink by degrees into the marshes near to this tower. Lower than the road down to the right amidst these woody hillocks Hannibal placed his horse<sup>2</sup> in the jaws of or rather above the pass which was between the lake and the present road and most probably close to Borghetto just under the lowest of the "tumuli"<sup>3</sup>. On a summit to the left above the road is an old circular ruin which the peasants call 'the tower of Hannibal the Cartbagman'. Arrived at the highest point of the road the traveller has a partial view of the fatal plain which opens fully upon him as he descends the Gualandra.

1 Tit Liv lib xxi cap 1

2 Ibid, cap iv

3 Ibid

He soon finds himself in a vale enclosed to the left, and in front and behind him by the Gualandia hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the right and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills. It then, indeed, appears "a place made as it were on purpose for a snare," *locus insidius natus*. "Borghetto is then found to stand in a narrow marshy pass close to the hill, and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity." There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position<sup>1</sup>. From this spot he despatched his Balearic and light-armed troops round through the Gualandia heights to the right, so as to arrive unseen and form an ambush amongst the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind Flaminius came to the lake near Borghetto at sunset, and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto. Thus the Romans were completely enclosed, having the lake on the right, the main army on the hill of Torre in front, the Gualandra hills filled with the light-armed on their left flank, and being prevented from receding by the cavalry, who, the further they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and

<sup>1</sup> *Hist*, lib iii cap 83. The account in Polybius is not so easily reconcilable with present appearances as that in Livy, he talks of hills to the right and left of the pass and valley, but when Flaminius entered he had the lake at the right of both.

all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forwards as it were with one accord into the plain. The Romans who were forming their array in the mist suddenly heard the shouts of the enemy amongst them on every side and before they could fall into their ranks or draw their swords or see by whom they were attacked, felt at once that they were surrounded and lost.

There are two little rivulets which run from the Gualandra into the lake. The traveller crosses the first of these at about a mile after he comes into the plain and this divides the Tuscan from the Papal territories. The second about a quarter of a mile further on is called the bloody rivulet and the peasants point out an open spot to the left between the Sanguinetto and the hills which they say was the principal scene of slaughter. The other part of the plain is covered with thick set olive trees in corn grounds and is nowhere quite level except near the edge of the lake. It is indeed most probable that the battle was fought near this end of the valley for the six thousand Romans who at the beginning of the action broke through the enemy escaped to the summit of an eminence which must have been in this quarter otherwise they would have had to traverse the whole plain and to pierce through the main army of Hannibal.

The Romans fought desperately for three hours but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives and the lake the marsh about Borghetto but chiefly the plain of the Sanguinetto and the passes of the Gualandra were strewn with dead. Near some old walls on a bleak ridge to the left above the rivulet many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the stream of blood.

Every district of Italy has its hero. In the north some painter is the usual genius of the place and the foreign Julio Romano more than divide Mantua with her native Virgil.<sup>1</sup> To the south we hear of Roman names. Near Thrasi-mene tradition is still faithful to the fame of an enemy and Hannibal

1 About the middle of the twelfth century the coins of Mantua bore on one side the image and figure of Virgil. *Zecca d'Italia* iii pl. xvii 16. *Voyage dans le Milanais* etc par A. L. Millin ii 794. Paris 1817.

the Carthaginian is the only ancient name remembered on the banks of the Perugian lake. Flaminius is unknown, but the postilions on that road have been taught to show the very spot where *Il Console Romano* was slain. Of all who fought and fell in the battle of Thrasimene, the historian himself has, besides the generals and Maharbal, preserved indeed only a single name. You overtake the Carthaginian again on the same road to Rome. The antiquary, that is, the hostler of the posthouse at Spoleto, tells you that his town repulsed the victorious enemy, and shows you the gate still called *Porta di Annibale*. It is hardly worth while to remark that a French travel writer, well known by the name of the President Dupaty, saw Thrasimene in the lake of Bolsena, which lay conveniently on his way from Sienna to Rome.

## 24

And thou, dread Statue ! still existent in  
The austere form of naked majesty

Stanza LXXXVII lines 1 and 2

The projected division of the Spada Pompey has already been recorded by the historian of the *Decline and Fall of the Roman Empire*. Mr Gibbon found it in the memorials of Flaminius Vacca, and it may be added to his mention of it, that Pope Julius III gave the contending owners five hundred crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilised age this statue was exposed to an actual operation for the French, who acted the Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey, which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence, has discovered the true Cæsarian ichoi in a stain near the right knee, but colder criticism has rejected not only the blood, but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters.

of Rome Winckelmann<sup>1</sup> is loth to allow an heroic statue of a Roman citizen but the Græcan Agrippa a contemporary almost is heroic and naked Roman figures were only very rare not absolutely forbidden The face accords much better with the 'hominem integrum et castum et gravem' than with any of the busts of Augustus and is too stern for him who was beautiful says Suetonius at all periods of his life The pretended likeness to Alexander the Great cannot be discerned but the traits resemble the medal of Pompey<sup>3</sup> The objectionable globe may not have been an ill applied flattery to him who found Asia Minor the boundary and left it the centre of the Roman empire It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered<sup>4</sup> Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de Leutari near the Cancellaria a position corresponding exactly to that of the Janus before the basilica of Pompey's theatre to which Augustus transferred the statue after the *curia* was either burnt or taken down<sup>5</sup> Part of the Pompeian shade<sup>6</sup> the portico, existed in the beginning of the XVth century and the *atrium* was still called *Satrum* So says Blondus<sup>7</sup> At all events so imposing is the stern majesty of the statue and so memorable is the story that the play of the imagination leaves no room for the exercise of the judgment and the fiction if a fiction it is operates on the spectator with an effect not less powerful than truth

1 *Storia delle Arti etc* lib vi cap 1 pp 321 3-2, tom II

2 Cicer *Epist ad Atticum* xi 6

3 Published by Causeus in his *Museum Romanum*

4 *Storia delle Arti etc* lib xi cap 1

5 Sueton in *Vit August* cap xxxi and in *Vit C J Caesar* cap lxxxviii Appian says it was burnt down See a note of Pitiscus to Suetonius p 224

6 Tu modo Pompeia lentus spatia sub umbra (Ovid *Art Am* 1 61)

7 Flavii Blondi *De Pomæ Instaurata* Venice 1511, lib III p 25

## 25.

And thou, the thunder-stricken nurse of Rome <sup>1</sup>

Stanza LXXXVIII line 1

Ancient Rome, like modern Sienna, abounded most probably with images of the foster-mother of her founder, but there were two she-wolves of whom history makes particular mention. One of these, *of brass in ancient work*, was seen by Dionysius <sup>1</sup> at the temple of Romulus, under the Palatine, and is universally believed to be that mentioned by the Latin historian, as having been made from the money collected by a fine on usurers, and as standing under the Ruminal fig-tree <sup>2</sup> The other was that which Cicero <sup>3</sup> has celebrated both in prose and verse, and which the historian Dion also records as having suffered the same accident as is alluded to by the orator <sup>4</sup> The question agitated by the antiquaries is, whether the wolf now in the Conservator's Palace is that of Livy and Dionysius, or that of Cicero, or whether it is neither one nor the other The earlier writers differ as much as the moderns Lucius Faunus <sup>5</sup> says, that it is the one alluded to by both, which is impossible, and also by Virgil, which may be Fulvius Ursinus <sup>6</sup> calls it the wolf of Dionysius, and Marlianus <sup>7</sup> talks of it as the one

1. *Antiq Rom*, lib 1, Χάλκεα ποιήματα παλαιῆς ἐργασίας

2. Liv, *Hist*, lib 1 cap 2111

3. "Tum statua Nattæ, tum simulacra Deorum, Romulusque et Remus cum altrice belua vi fulminis icti conciderunt"—Cic, *De Divinat*, 11 20 "Tactus est etiam ille qui hanc urbem condidit Romulus quem inauratum in Capitolio parvum atque lactentem uberibus lupinis inhiantem fuisse meministis"—*In Catilin*, 111 8

"Hic silvestris erat Romani nominis altrix  
Marta, quæ parvos Mavortis semine natos  
Uteribus gravidis vitali rore rigabat  
Quæ tum cum pueris flammato fulminis ictu  
Concidit, atque avulsa pedum vestigia liquit"

*De Suo Consulatu*, lib 11 lines 42-46

4. Dion, *Hist*, lib xxxvii p 37, edit Rob Steph, 1548

5. Luc Faun *De Antiq Urb Rom*, lib 11 cap vii, *ap*. Sallengre, 1745, 1. 217

6. Ap Nardini *Roma Vetus*, lib v cap iv, *ap* J. G Græv, *Thes Antiq Rom*, iv 1146

7. Marliani *Urb Rom Topograph*, Venice, 1588, p. 23.



mentioned by Cicero To him Rycquius *tremblingly* assents<sup>1</sup> Nardini is inclined to suppose it may be one of the many wolves preserved in ancient Rome but of the two rather hends to the Ciceronian statue Montfaucon<sup>2</sup> mentions it as a point without doubt. Of the latter writers the decisive Winckelmann<sup>3</sup> proclaims it as having been found at the church of Saint Theodore where or near where was the temple of Romulus, and consequently makes it the wolf of Dionysius His authority is Lucius Faunus who however only says that it *was placed not so ind* at the Ficus Ruminalis by the Comitium by which he does not seem to allude to the church of Saint Theodore Rycquius was the first to make the mistake and Winckelmann followed Rycquius

Flaminus Vacca tells quite a different story and says he had heard the wolf with the twins was found<sup>4</sup> near the arch of Septimius Severus The commentator on Winckelmann is of the same opinion with that learned person and is incensed at Nardini for not having remarked that Cicero in speaking of the wolf struck with lightning, in the Capitol makes use of the past tense But with the Abate's leave Nardini does not positively assert the statue to be that mentioned by Cicero and if he had the assumption would not perhaps have been so exceedingly indiscreet. The Abate himself is obliged to own that there are marks very like the seathing of lightning in the hinder legs of the present wolf and to get rid of this, adds, that the wolf seen by Dionysius might have been also struck by lightning or otherwise injured.

Let us examine the subject by a reference to the words of Cicero The orator in two places seems to particularise the Romulus and the Remus especially the first which his audience remembered to *have been* in the Capitol as being struck with lightning In his verses he records that the twins and wolf both fell and that the latter left behind the marks of her feet Cicero does not say that the wolf was

1 Just Rycquius *De Capit Roman Comm* cap xlv p 50 edit Lugd. Bat 1696

2 Nardini, *Roma Vetust* lib v cap iv

3 Montfaucon *Diarium Italic* Paris 170., i 174.

4 *Storia delle Arti, etc* Milan, 1779, lib iii cap iii s ii note \* (i 144) Winckelmann has made a strange blunder in the note by saying the Ciceronian wolf was *not* in the Capitol and that Dion was wrong in saying so

5 Flam Vacca, *Memorie*, num iii *ip Roma Antica di Fiamiano Nardini* Roma, 1771 iv sf p iii



superstition had totally expired This may account for the preservation of the ancient image longer than the other early symbols of Paganism

It may be permitted however to remark that the wolf was a Roman symbol but that the worship of that symbol is an inference drawn by the zeal of Lactantius The early Christian writers are not to be trusted in the charges which they make against the Pagans Eusebius accused the Romans to their faces of worshipping Simon Magus and raising a statue to him in the island of the Tyber The Romans had probably never heard of such a person before who came however, to play a considerable though scandalous part in the church history and has left several tokens of his aerial combat with St Peter at Rome notwithstanding that an inscription found in this very island of the Tyber showed the Simon Magus of Eusebius to be a certain indigenal god called Semo Sangus or Fidius<sup>1</sup>

Even when the worship of the founder of Rome had been abandoned it was thought expedient to humour the habits of the good matrons of the city by sending them with their sick infants to the church of Saint Theodore as they had before carried them to the temple of Romulus The practice is continued to this day and the site of the above church seems to be thereby identified with that of the temple so that if the wolf had been really found there as Winckelmann says there would be no doubt of the present statue being that seen by Dionysius<sup>3</sup> But Faunus in saying that it was at the Ficus Ruminalis by the Comitium, is only talking of its ancient position as recorded by Pliny and even if he had been remarking where it was found would not have

which occupies four folio pages to Andromachus the senator and others to show that the rites should be given up

<sup>1</sup> *Eccles Hist* (Lipsiæ 1827 p 130) lib ii cap xiii p 40 Justin Martyr had told the story before but Baronius himself was obliged to detect this fable See Nardini *Roma Vet*, lib vii cap xii

<sup>2</sup> *Accurata e succincta Descriptione etc di Roma moderna* dell Ah Ridolfino Venuti Rome 1766 ii 397

<sup>3</sup> Nardini lib v cap 3 ap J G Græv ii 1143, convicts Pomponius Lætus *Crassi erroris* in putting the Ruminal fig tree at the church of Saint Theodore but as Livy says the wolf was at the Ficus Ruminalis and Dionysius at the temple of Romulus he is obliged to own that the two were close together as well as the Luperal cave shaded as it were by the fig tree

alluded to the church of Saint Theodore, but to a very different place, near which it was then thought the *Ficus Ruminalis* had been, and also the *Comitium*, that is, the three columns by the church of Santa Maria Liberatrice, at the corner of the Palatine looking on the Forum

It is, in fact, a mere conjecture where the image was actually dug up, and perhaps, on the whole, the marks of the gilding, and of the lightning, are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate, it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city,<sup>1</sup> and is certainly the figure, if not the very animal to which Virgil alludes in his beautiful verses —

“ *Geminos huic ubera circum  
Ludere pendentes pueros, et lambere matrem  
Impavidos, illam, tereti cervice reflexam,  
Mulcere alternos, et corpora fingere lingua* ”<sup>2</sup>

## 26.

For the Roman's mind  
Was modelled in a less terrestrial mould  
Stanza xc lines 3 and 4

It is possible to be a very great man and to be still very inferior to Julius Cæsar, the most complete character, so Lord Bacon thought, of all antiquity. Nature seems incapable of such extraordinary combinations as composed his versatile capacity, which was the wonder even of the Romans themselves. The first general—the only triumphant politician—inferior to none in eloquence—comparable to any in the attainments of wisdom, in an age made up of the greatest commanders, statesmen, orators, and philosophers that ever appeared in the world—an author who composed a perfect specimen of military annals in his travelling carriage—at one time in a controversy with Cato, at another

<sup>1</sup> Donatus, lib. xi cap. xviii., gives a medal representing on one side the wolf in the same position as that in the Capitol, and on the reverse the wolf with the head not reverted. It is of the time of Antoninus Pius.

<sup>2</sup> *Æn.*, viii 631–634 (See Dr Middleton, in his letter from Rome, who inclines to the Ciceronian wolf, but without examining the subject.)

writing a treatise on punning and collecting a set of good sayings—fighting and making love at the same moment and willing to abandon both his empire and his mistress for a sight of the Fountains of the Nile. Such did Julius Cæsar appear to his contemporaries and to those of the subsequent ages who were the most inclined to deplore and execrate his fatal genius.

But we must not be so much dazzled with his surpassing glory or with his magnanimous his amiable qualities as to forget the decision of his impartial countrymen —

HE WAS JUSTLY SLAIN <sup>1</sup>

-7

Egeria <sup>1</sup> sweet creation of some heart  
Which found no mortal resting place so fair  
As thine ideal breast

Stanza cxv lines 1 2 and 3

The respectable authority of Flaminius Vacca would incline us to believe in the claims of the Egerian grotto. He assures us that he saw an inscription in the pavement stating that the fountain was that of Egeria dedicated to the nymphs. The inscription is not there at this day but Montfaucon quotes two lines <sup>2</sup> of Ovid [*Fast* iii 275 276] from a stone in the Villa Giustiniani which he seems to think had been brought from the same grotto.

<sup>1</sup> Jure cæsus existimetur says Suetonius i 76 after a fair estimation of his character and making use of a phrase which was a formula in Livy's time. *Mæhum jure cæsum pronuntiavit etiam si regni crimine insons fuerit* <sup>3</sup> [lib iv cap xv] and which was continued in the legal judgments pronounced in justifiable homicides such as killing house breakers.

<sup>2</sup> *Rom Ant*, F Nardini, 1771 iv *Memorie* note 3 p xii. He does not give the inscription.

<sup>3</sup> In villa Justiniana exstat ingens lapis quadrus solidus in quo sculpta hæc duo Ovidii carmina sunt —

*Ægeria est quæ præhet aquas dea grata Camœnis  
Illa Numæ conjunx consiliumque fuit*

Qui lapis videtur eodem Egeriæ fonte aut ejus vicinia istuc comportatus — *Diarium Italic*, Paris, 1702 p 153

This grotto and valley were formerly frequented in summer, and particularly the first Sunday in May, by the modern Romans, who attached a salubrious quality to the fountain which trickles from an orifice at the bottom of the vault, and, overflowing the little pools, creeps down the matted grass into the brook below. The brook is the Ovidian *Almo*, whose name and qualities are lost in the modern *Aquataccio*. The valley itself is called *Valle di Caffarelli*, from the dukes of that name who made over their fountain to the *Pallavicini*, with sixty *rubbia* of adjoining land.

There can be little doubt that this long dell is the Egerian valley of Juvenal, and the pausing place of *Umbritius*, notwithstanding the generality of his commentators have supposed the descent of the satirist and his friend to have been into the Arician grove, where the nymph met *Hippolitus*, and where she was more peculiarly worshipped.

The step from the *Porta Capena* to the Alban hill, fifteen miles distant, would be too considerable, unless we were to believe in the wild conjecture of *Vossius*, who makes that gate travel from its present station, where he pretends it was during the reign of the Kings, as far as the Arician grove, and then makes it recede to its old site with the shrinking city<sup>1</sup>. The tufa, or pumice, which the poet prefers to marble, is the substance composing the bank in which the grotto is sunk.

The modern topographers<sup>2</sup> find in the grotto the statue of the nymph and nine niches for the Muses, and a late traveller<sup>3</sup> has discovered that the cave is restored to that simplicity which the poet regretted had been exchanged for injudicious ornament. But the headless statue is palpably rather a male than a nymph, and has none of the attributes ascribed to it at present visible. The nine Muses could hardly have stood in six niches, and Juvenal certainly does not allude to any individual cave<sup>4</sup>. Nothing can be collected from the satirist but that somewhere near the *Porta Capena* was a spot in which it was supposed *Numa* held nightly consultations with his nymph, and where there was a grove and

<sup>1</sup> *De Magnit Vet Rom*, ap Græv, *Ant Rom*, iv 1507 [I *Vossius*, *De Ant Urb Rom Mag*, cap iv]

<sup>2</sup> *Eschinard*, *Descrizione di Roma e dell' Agro Romano*, Roma, 1750. They believe in the grotto and nymph "Simulacio di questo Fonte, essendovi scolpite le acque a pie di esso" (p 297)

<sup>3</sup> *Classical Tour*, vol ii chap vi p 217

<sup>4</sup> *Lib I Sat* iii lines 11-20

a sacred fountain, and fanes once consecrated to the Muses and that from this spot there was a descent into the valley of Egeria where were several artificial caves. It is clear that the statues of the Muses made no part of the decoration which the satirist thought misplaced in these caves for he (*delubræ*) to these divinities tells us that they had been ws In fact the little temple belong  
r grove,

It is probable from the inscription and position that the cave now shown may be one of the 'artificial caverns' of which indeed, there is another a little way higher up the valley under a tuft of alder bushes but a single grotto of Egeria is a mere modern invention grafted upon the application of the epithet Egerian to these nymphs in general and which might send us to look for the haunts of Numa upon the banks of the Thames

Our English Juvenal was not seduced into mistranslation by his acquaintance with Pope he carefully preserves the correct plural—

"Thence slowly winding down the vale we view  
The Egerian *grotts* oh how unlike the true'

The valley abounds with springs and over these springs which the Muses might haunt from their neighbouring groves Egeria presided hence she was said to supply them with water and she was the nymph of the grottos through which the fountains were taught to flow

The whole of the monuments in the vicinity of the Egerian valley have received names at will which have been changed at will Venuti<sup>3</sup> owns he can see no traces of the temples of Jove, Saturn Juno Venus and Diana which Nardini found or hoped to find The mutatorium of Caracalla's circus, the temple of Honour and Virtue the temple of Bacchus and, above all the temple of the god Rediculus are the antiquaries despair

The circus of Caracalla depends on a medal of that emperor cited by Fulvius Ursinus of which the reverse

1 Lib iii cap iii

2 Quamvis undique e solo aquæ scaturiant Nardini lib iii cap iii *Thes Ant Rom* ap J G Græv 1697, iv 978

3 Eschinard etc *Sic cit* pp 297 -98

shows a circus, supposed, however, by some to represent the Circus Maximus. It gives a very good idea of that place of exercise. The soil has been but little raised, if we may judge from the small cellular structure at the end of the Spina, which was probably the chapel of the god Consus. This cell is half beneath the soil, as it must have been in the circus itself, for Dionysius<sup>1</sup> could not be persuaded to believe that this divinity was the Roman Neptune, because his altar was underground.

## 28

Great Nemesis<sup>1</sup>

Here, where the ancient paid thee homage long

Stanza cxxxii lines 2 and 3

We read in Suetonius, that Augustus, from a warning received in a dream,<sup>2</sup> counterfeited, once a year, the beggar, sitting before the gate of his palace with his hand hollowed and stretched out for charity. A statue formerly in the villa Borghese, and which should be now at Paris, represents the Emperor in that posture of supplication. The object of that self-degradation was the appeasement of Nemesis, the perpetual attendant on good fortune, of whose power the Roman conquerors were also reminded by certain symbols attached to their cars of triumph. The symbols were the whip and the *cr otalo*, which were discovered in the Nemesis of the Vatican. The attitude of beggary made the above statue pass for that of Belisarius, and until the criticism of Winckelmann<sup>3</sup> had rectified the mistake, one fiction was called in to support another. It was the same fear of the sudden

1 *Antiq Rom*, Ox, 1704, lib ii cap xxxi fol 1 p 97

2 Sueton, in *Vit Augusti*, cap xci. Casaubon, in the note, refers to Plutarch's Lives of Camillus and Æmilius Paulus, and also to his apophthegms, for the character of this deity. The hollowed hand was reckoned the last degree of degradation, and when the dead body of the præfect Rufinus was borne about in triumph by the people, the indignity was increased by putting his hand in that position.

3 *Storia delle Arti, etc*, Rome, 1783, lib xii cap iii tom ii p 422. Visconti calls the statue, however, a Cybele. It is given in the *Musco Pio-Clement*, tom. i par xl. The Abate Fea (*Spiegazione dei Rami Storia, etc*, iii 513) calls it a Crisippo.



termination of prosperity, that made Amasis king of Egypt warn his friend Polycrates of Samos that the gods loved those whose lives were chequered with good and evil fortunes. Nemesis was supposed to lie in wait particularly for the prudent that is for those whose caution rendered them accessible only to  
 raised on the bank  
 probably the prince  
 Croesus by mistake

The Roman Nemesis was *sacra* and *augusta* there was a temple to her in the Palatine under the name of Rhamnusia <sup>2</sup> so great, indeed was the propensity of the ancients to trust to the revolution of events and to believe in the divinity of Fortune, that in the same Palatine there was a temple to the Fortune of the day <sup>3</sup> This is the last superstition which retains its hold over the human heart and, from concentrating in one object the credulity so natural to man has always appeared strongest in those unembarrassed by other articles of belief. The antiquaries have supposed this goddess to be synonymous with Fortune and with Fate <sup>4</sup> but it was in her vindictive quality that she was worshipped under the name of Nemesis

1 *Dict de Bayle* art. Adrastea <sup>n</sup>

2 It is enumerated by the regionary Victor

3 *Fortunæ hujusce diei* Cicero mentions her *De Legib*, lib. ii

4

DEÆ NEMESI  
 SIVE FORTV  
 NÆ  
 PISTORIVS  
 RVGIANVS  
 V L LEGAT  
 LEG XIII G  
 GORD

(See *Questiones Romanæ etc* ap. Grav. *Antiq Roman* v. 942. See also Muratori, *Nov Thesaur Inscríp Vet* Milan, 1759 i. 88, 89 where there are three Latin and one Greek inscription to Nemesis and others to Fate.)

He, their sire,  
Butchered to make a Roman holiday  
Stanza cxli lines 6 and 7

Gladiators were of two kinds, compelled and voluntary, and were supplied from several conditions,—from slaves sold for that purpose, from culprits, from barbarian captives either taken in war, and, after being led in triumph, set apart for the games, or those seized and condemned as rebels, also from free citizens, some fighting for hire (*auctorati*), others from a depraved ambition, at last even knights and senators were exhibited,—a disgrace of which the first tyrant was naturally the first inventor<sup>1</sup> In the end, dwarfs, and even women, fought, an enormity prohibited by Severus Of these the most to be pitied undoubtedly were the barbarian captives, and, to this species a Christian writer<sup>2</sup> justly applies the epithet “innocent,” to distinguish them from the professional gladiators Aurelian and Claudius supplied great numbers of these unfortunate victims, the one after his triumph, and the other on the pretext of a rebellion<sup>3</sup> No war, says Lipsius,<sup>4</sup> was ever so destructive to the human race as these sports In spite of the laws of Constantine and Constans, gladiatorial shows survived the old established religion more than seventy years, but they owed their final extinction to the courage of a Christian In the year 404, on the kalends of January, they were exhibiting the shows in the Flavian amphitheatre before the usual immense concourse of people Almachius, or Telemachus, an Eastern monk, who had travelled to Rome intent on his holy purpose, rushed into the midst of the arena, and endeavoured to separate the combatants The Prætor Alypius, a person incredibly attached to these games,<sup>5</sup> gave instant

<sup>1</sup> Julius Cæsar, who rose by the fall of the aristocracy, brought Furius Leptinus and A. Calenus upon the arena

<sup>2</sup> “Ad captiuos pertinere Tertulliani querelam puto *Certe quidem & innocentes gladiatores in ludum veniunt, & voluptatis publicæ hostiæ fiunt*” Justus, Lipsius, 1588, *Saturn Sermon*, lib ii cap iii p 84

<sup>3</sup> Vopiscus, in *Vit Aurel*, and in *Vit Claud*, *ibid*

<sup>4</sup> Just Lips, *ibid*, lib i cap xii p 45

<sup>5</sup> Augustinus (*Confess*, lib vi cap viii) “Alypium suum gladiatorum spectaculi inhiatu incredibiliter abreptum,” scribit *ib*, lib i cap xii

orders to the gladiators to slay him and Telemachus gained the crown of martyrdom and the title of saint which surely has never either before or since been awarded for a more noble exploit. Honorius immediately abolished the shows, which were never afterwards revived. The story is told by Theodoret<sup>1</sup> and Cassiodorus and seems worthy of credit notwithstanding its place in the Roman martyrology<sup>3</sup>. Besides the torrents of blood which flowed at the funerals in the amphitheatres the circus the forums and other public places gladiators were introduced at feasts and tore each other to pieces amidst the supper tables to the great delight and applause of the guests. Yet Lipsius permits himself to suppose the loss of courage and the evident degeneracy of mankind to be nearly connected with the abolition of these bloody spectacles.

## 30

Here where the Roman millions blame or praise  
Was Death or Life—the playthings of a crowd

Stanza cxlii lines 5 and 6

When one gladiator wounded another, he shouted. He has it 'Hoc habet or Habet'. The wounded combatant dropped his weapon and advancing to the edge of the arena supplicated the spectators. If he had fought well the people saved him; if otherwise or as they happened to be inclined they turned down their thumbs and he was slain. They were occasionally so savage that they were impatient if a combat lasted longer than ordinary without wounds or death. The emperor's presence generally saved the vanquished and it is recorded as an instance of Caracalla's ferocity that he sent those who supplicated him for life in a spectacle at Nicomedia to ask the people in other words handed them over to be slain. A similar ceremony is observed at the Spanish bull fights. The magistrate presides and after the horseman and piccadores have

1 *Hist Eccles*, ap *Ant Hist Eccl* Basle, 1535, lib v cap xxvi

2 Cassiodorus *Tripartita*, ap *Ant Hist Eccl*, Basle, 1535 lib x cap ii p 543

3 Baronius *De Ann et in Notis ad Martyrol Rom I Jan* (See Marangoni *Delle memorie sacre e profane dell Anfiteatro Flavio* p 25 edit 1746)

fought the bull, the matadore steps forward and bows to him for permission to kill the animal. If the bull has done his duty by killing two or three horses, or a man, which last is rare, the people interfere with shouts, the ladies wave their handkerchiefs, and the animal is saved. The wounds and death of the horses are accompanied with the loudest acclamations, and many gestures of delight, especially from the female portion of the audience, including those of the gentlest blood. Every thing depends on habit. The author of *Childe Harold*, the writer of this note, and one or two other Englishmen, who have certainly in other days borne the sight of a pitched battle, were, during the summer of 1809, in the governor's box at the great amphitheatre Santa Maria, opposite to Cadix. The death of one or two horses completely satisfied their curiosity. A gentleman present, observing them shudder and look pale, noticed the unusual reception of so delightful a sport to some young ladies, who stared and smiled, and continued their applause as another horse fell bleeding to the ground. One bull killed three horses, *off his own horns*. He was saved by acclamations, which were redoubled when it was known he belonged to a priest.

An Englishman who can be much pleased with seeing two men beat themselves to pieces, cannot bear to look at a horse galloping round an arena with his bowels trailing on the ground, and turns from the spectacle and the spectators with horror and disgust.

## 31

And afar

The Tiber winds, and the broad Ocean laves

The Latian coast, etc., etc

Stanza cxxiv lines 3 and 4

The whole declivity of the Alban hill is of unrivalled beauty, and from the convent on the highest point, which has succeeded to the temple of the Latian Jupiter, the prospect embraces all the objects alluded to in the cited stanza, the Mediterranean, the whole scene of the latter half of the *Æneid*, and the coast from beyond the mouth of the Tiber to the headland of Circaëum and the Cape of Terracina.

The site of Cicero's villa may be supposed either at the Grotta Ferrata, or at the Tusculum of Prince Lucien Buonaparte.

The former was thought some years ago the actual site,

as may be seen from Myddleton's *Life of Cicero*. At present it has lost something of its credit, except for the *Domenichinos*. Nine monks of the Greek order live there and the adjoining villa is a cardinal's summer house. The other villa called *Rufinella*, is on the summit of the hill above *Frascati* and many rich remains of *Tusculum* have been found there besides seventy-two statues of different merit and preservation and seven huts.

From the same eminence are seen the Sabine hills encompassed in which lies the long valley of *Rustica*. There are several circumstances which tend to establish the identity of this valley with the *Ustica* of Horace and it seems supposable that the mosaic pavement which the peasants may recover by throwing up the earth of a vineyard may belong to his villa. *Rustica* is pronounced short not according to its stress upon—*Ustica cubantis*. It is more rational to think that we are wrong than that the inhabitants of this secluded valley have changed their tone in this word. The addition of the consonant prefixed is nothing yet it is necessary to be aware that *Rustica* may be a modern name which the peasants may have caught from the antiquaries.

The villa, or the mosaic is in a vineyard on a knoll covered with chestnut trees. A stream runs down the valley and although it is not true as said in the guide books that this stream is called *Licenza* yet there is a village on a rock at the head of the valley, which is so denominated and which may have taken its name from the *Digentia*. *Licenza* contains seven hundred inhabitants. On a peak a little way beyond is *Civitella* containing three hundred. On the banks of the *Anio* a little before you turn up into *Valle Rustica* to the left about an hour from the villa is a town called *Vicovaro* another favourable coincidence with the *Varia* of the poet. At the end of the valley towards the *Anio* there is a bare hill crowned with a little town called *Bardela*. At the foot of this hill the rivulet of *Licenza* flows and is almost absorbed in a wide sandy bed before it reaches the *Anio*. Nothing can be more fortunate for the lines of the poet whether in a metaphorical or direct sense —

'Me quotiens reficit gelidus *Digentia* rivus  
Quem *Mandela* hibet rugosus frigore pagus

The stream is clear high up the valley, but before it reaches the hill of *Bardela* looks green and yellow like a sulphur rivulet.

*Rocca Giovane*, a ruined village in the hills half an hour's walk from the vineyard where the pavement is shown does

seem to be the site of the fane of Vacuna, and an inscription found there tells that this temple of the Sabine Victory was repaired by Vespasian. With these helps, and a position corresponding exactly to every thing which the poet has told us of his retreat, we may feel tolerably secure of our site.

The hill which should be Lucretius is called Campanile, and by following up the rivulet to the pretended Bandusia, you come to the roots of the higher mountain Gennaro. Singularly enough, the only spot of ploughed land in the whole valley is on the knoll where this Bandusia rises.

“ tu frigus amabile  
Fessis vomere tauris  
Præbes, et pecori vago ”

The peasants show another spring near the mosaic pavement, which they call “Oiadina,” and which flows down the hills into a tank, or mill-dam, and thence trickles over into the Digentia.

But we must not hope

“To trace the Muses upwards to their spring,”

by exploring the windings of the romantic valley in search of the Bandusian fountain. It seems strange that any one should have thought Bandusia a fountain of the Digentia—Horace has not let drop a word of it, and this immortal spring has in fact been discovered in possession of the holders of many good things in Italy, the monks. It was attached to the church of St Gervais and Protas near Venusia, where it was most likely to be found<sup>1</sup>. We shall not be so lucky as a late traveller in finding the “occasional pine” still pendent on the poetic villa. There is not a pine in the whole valley, but there are two cypresses, which he evidently took, or mistook, for the tree in the ode<sup>2</sup>. The truth is, that the pine is now, as it was in the days of Virgil, a garden tree, and it was not at all likely to be found in the craggy acclivities of the valley of Rustica. Horace probably had one of them in the orchard close above his farm, immediately overshadowing his villa, not on the rocky heights at some distance from his abode. The tourist may have easily supposed himself to have seen this pine figured in the above cypresses, for the orange and lemon trees which throw such a bloom over his description of the royal gardens at Naples,

1. See *Historical Illustrations of the Fourth Canto*, p. 43.

2. See *Classical Tour, etc.*, chap. vii. p. 250, vol. ii.

unless they have been since displaced were assuredly only acacias and other common garden shrubs<sup>1</sup>

## 32

Upon the blue Symplegades

Stanza clxxvi line 1

[Lord Byron embarked from 'Calpe's rock' (Gibraltar) August 19 1809 and after travelling through Greece he reached Constantinople in the *Salsetti* frigate May 14, 1810 The two island rocks—the Cyanean Symplegades—stand one on the European the other on the Asiatic side of the Strait where the Bosphorus joins the Euxine or Black Sea Both these rocks were visited by Lord Byron in June 1810 —*Note*, Ed 1879]

1 Under our windows and bordering on the heath is the royal garden, laid out in parterres and walks shaded by rows of orange trees'—*Classical Tour etc* chap xi vol ii 365

END OF VOL. II